JEYPORE PORTFOLIO
OF
ARCHITECTURAL DETAILS

JACOB

PART 1

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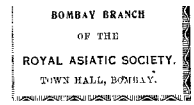

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JEYPORE PORTFOLIO

OF

ARCHITECTURAL DETAILS.

138964

PART I. COPINGS AND PLINTHS.

PREPARED UNDER THE SUPERVISION

OF

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Issued under the patronage of

His Highness Maharaja Sawai Madhu Singh, G.C.S.I. of Jeypore.

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1890.

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Jeypore Portfolio of Architectural Details.

PART I. COPINGS AND PLINTHS.

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PREFACE.

"WHETHER successful or not, it seems worth while that an attempt should be made to interest the Public in Indian Architectural art: first because the artist and architect will certainly acquire broader and more varied views of their art by the study than they can acquire from any other source. More than this, any one who masters the subject sufficiently to be able to understand their art merits best and highest forms will rise from the study, with a kindlier feeling towards the nations of India, and a higher—certainly a correcter—appreciation of their social status than could be obtained from their literature, or from anything that now exists in their anomalous social and political position. (Fergusson's *History of Indian and Eastern Architecture*, preface).

Photography has done much to make us acquainted with the general character of the magnificent buildings which are to be found in many parts of India, the Archæological Department has done something in preparing plans of ancient buildings and in producing good plates for archæological purposes, and individuals here and there have made sketches, but it is believed no regular attempt has yet been made to produce any collection of architectural details in such a shape as would be of *practical* use to the architect and the artizan.

The Indian Public Works Department, as a body, has not hitherto been successful in its architectural efforts, and all who take an interest in architecture, and who know what vast stores of material lie scattered over the land, must regret the poverty of design and detail which, as a rule, characterises modern buildings in this country. Take any Public Works Department simple building—such as a dâk bungalow, for instance—and see how it is treated by the Public Works Department simple building—such as a dâk bungalow, for instance—and see how it is created by the Public native lattices, and compare it with the graceful little domes which surmount the battlements of an old native lattices, and compare it with the graceful little domes which surmount the battlements of an old with its simple base and coping, and its cursorial pillars which do not obstruct the view, and its deep projecting with its simple base and coping, and its cursorial at a distance, but on looking closer one sees the stone plinth caves to shelter the soldier on duty, and protect pillars which do not obstruct the view, and its deep projecting the stone shelter the soldier on duty, and protect him from sun and rain. In some cases expense may be caves to shelter the soldier on duty, and protect him from sun and rain. In some cases expense may be the case, but too often this is not the case. Time does not cost much more to cut a tall surface up into ornamental panels than it does to build it solid. Standard plans are too often produced and buildings are erected by men who have no sympathy with, or oriental architecture, men who have never made any attempt to take advantage of the architectural wealth which is scattered around, and hence the poverty of design, especially in details and the stereotyped conventionalities which destroy all individuality, and characterise most of the buildings raised by Anglo-Indians.

Few men in India have the time or opportunity to make for themselves a collection of architectural studies, nor is it likely that the opportunity will again occur of erecting any buildings so grand as those we see around us; noble serviceable, it is true, but designed to meet the requirements of an age that has passed. Still there is no reason why the details which every where meet the eye, so full of vigour, so graceful and so true in outline, and so rich in design, should not be made use of in modern buildings.

It is not pretended that this collection is complete, having been compiled mostly during leisure hours, chiefly from works in or near Delhi, Agra and parts of Rajputana, and does not attempt to deal with other parts of India. The drawings have been carefully done, and have been arranged together in parts—each part is complete in itself, the details may be examined at full size, and selections easily made. The plates have been reproduced in a large scale with the hope that they will be found not only as studies interesting to the student, but chiefly as *working drawings* for the architect and artizan. Many of the designs can be used in wood, in stone, or in metal, as well as in wall decoration, and if the work proves generally useful, the object with which it has been prepared will be fulfilled. In any case, one object will have been secured; that is, putting these designs on record. Many of the patterns—specially those on the old doors in the Amber Palace (Part III)—are, even now, scarcely recognisable; the wood work is rapidly decaying, and in a few years will probably perish altogether, and yet a reference to them will show how beautiful and how varied many of these patterns are, and how far they excel much that is seen in wood carving of the present day. To rescue such designs from oblivion and give them new life is worth something.

It is some years since the idea occurred of making this collection, and it was hoped that Surgeon-Major F. W. A. de Fabeck, late of the Bengal Medical Service—who at that time was Principal of the School of Art at Jeypore, and took an interest in the scheme—would have been able to enrich the collection with several sketches. Unfortunately, circumstances prevented this. But as the lads who made these drawings received their first lessons under Dr. de Fabeck, it is a pleasant duty to acknowledge how much is due to him. Special thanks also are due to Mr. H. Cousens, of the Archæological Department of Western India, who, at Dr. Burgess's suggestion, kindly allowed some of the draftsmen from Jeypore to attend his office at Poona for three months in 1867, and who personally taught them how to prepare the drawings, and freely rendered valuable help. Thanks are also due to many friends for advice and encouragement kindly given, especially to Sir Edward Buck, K.C.S.I., Secretary to the Government of India; Dr. Burgess, LL.D., C.I.E., Director-General of the Archæological Department, for the interest he has shown; and the help given from time to time, Mr. G. Yuxton Clarke, C.I.E., Dr. T. H. Headley, Surgeon-Major, Jeypore, and others.

The compiler undertook the work at first at his own expense, but as the collection increased the expenditure became greater, and had it not been for the liberality of H.H. the Maharaja Sawai Madhu Singh of Jeypore, and the support of his minister, Babu Radhu Chandra Mookharjee, Rao Bahadur, it is probable the work would never have been completed. Much credit also is due to Lala Ram Bakhsh, head draughtsman and teacher in the Jeypore School of Art, for the trouble he has taken to ensure accuracy, and the interest he has shewn in the work from first to last.

The lads who have been employed in preparing the drawings are all natives of Jeypore, trained first in the School of Art and then in the office of the Executive Engineer.

Acknowledgment is due to Mr. W. Griggs, Elm House, Hanover Street, Peckham, London, for the great assistance received, and for the interest and trouble he has taken in reproducing the drawings. It is unnecessary to say more, as the work speaks for itself.

Jeypore, Rajputana.
1890.

S. S. JACOB, Colonel.
Engineer to the Jeypore State.

The arrangement of the several Portfolios is as follows:—

PART I.	Copings and Plinths	...	...	52 Plates.
„ II.	Pillars—Caps and Bases	...	...	79 Plates.
„ III.	Carved Doors	...	...	66 Plates.
„ IV.	Brackets	...	...	69 Plates.
„ V.	Arches	...	...	58 Plates.
„ VI.	Balustrades	...	...	50 Plates.

The following are also in hand:—Tracery; String Courses; Wall Decorations, including Dadoes, Wall Recesses and Panels; Cornice and Ceiling Decorations; Parapets, Projecting Eaves, and Finials. These will be issued in Portfolio Parts as soon as complete.

Jeypore Portfolio of Architectural Details.

PART I. COPINGS AND PLINTHS.

This Portfolio contains 52 Plates, representing 112 mouldings (Plates 1-19, 31, 37-38) of Copings, and 24 (Plates 7, 20, 22 and 36-37) of Plinths.

SHORT DESCRIPTIVE NOTES.

The following brief notes indicate the places and buildings from which each detail has been taken. For fuller description of these buildings the reader is referred to Fergusson's *Indian and Eastern Architecture*; Tod's *Rajasthan*; Habell's *Ancient Architecture*; the *Reports* of the Archæological Surveys by Cunningham and Burgess; Carr Stephen's *Architecture of Delhi*; Bunge's *Architecture and Sculpture in Gujarat and Rajputana*; and the volumes of the *Gazetteers* of India, North-Western Provinces, Rajputana, &c.

Plate 1. Fig. 1 — **From the Zanana Palace at Amber.**

Amber was the former capital of the Dhoondar—now Jeypore—State in Rajputana from about A.D. 1037 to A.D. 1728. It is 5 miles north of the present capital. It is almost entirely shut in by the surrounding hills, and is now nearly deserted. At the south end of the town is a small lake, and on its margin are the Royal Baths. From these a steep ascent leads up to the Fort or Castle, which contains the Old Palace. The Palace buildings were begun by Maharaja Mansingh about A.D. 1592, and were completed by Maharaja Sawai Jaysingh before the year A.D. 1728, when he removed the seat of Government to the modern capital. The buildings contain numerous courts and suites of apartments, some of them small and scarcely through intricate passages; others extremely beautiful, and enjoying from their windows, balconies and terraces, views Hodges "one of the most striking prospects which can be conceived." For varied and picturesque effect, for richness of carving, for solid beauty of situation, for the number and romantic singularity of the apartments, he adds, I am able to compare nothing with Amber; and this too was the work of Jaysingh." The Zanana Palace is part of the royal buildings in the Fort.

Plate 2. Fig. 2 — **From the Jas Mandir at Amber.**

Fig. 3 — **From the Diwan Khana at Amber.**

The Jas Mandir and the Diwan Khana are parts of the royal buildings at Amber.

Fig. 4 — **From the Ganesh Pol at Amber.**

This moulding is from the Ganesh Gate of the Fort. Each includes the royal buildings at Amber.

Plate 3. Figs. 1-2 — **From the Jagatsarwan Mandir at Amber.**

The buildings from which these details have been taken were probably erected in the 17th century.

Plate 3. Figs. 3 and 5 — **From Bhatji's House at Amber.**

These details are from a private dwelling known as the house of the Diwan or Court Lord. See Plate 38.

Plate 3. Figs. 4, 6 — **From the Madhu-Bilas at Jeypore.**

Jeypore, built on Jayatgar (Chief of Victory), and so named from its founder—Jaysingh, the present capital of the Rajputana State of the same name, is about 144 miles west from Agra, and was founded as Rajdhani Sawai Jaysingh, about A.D. 1723. It was laid out in the great Rajput plan of nine great square blocks, in two rows of three each, divided by main streets 111 feet wide, intersecting at right angles. One block in the centre of one side, about half a mile in length, was reserved for the Palace buildings, Observatory, &c. The other blocks are separated by secondary streets 55 feet wide, and the smaller square blocks thus formed are again divided by lanes 27 feet wide, also at right angles. It is surrounded by lofty crenellated masonry walls, and at the ends of the main streets are six gates—handsome, lofty, masonry structures, exactly similar to one another. The population exclusive of the suburbs is about 125,000. Madhu-Bilas is part of the Palace in Jeypore erected by Maharaja Madhusingh, who ruled A.D. 1750-1778.

Fig. 4 — **From the Cenotaph of Maharaja Sawai Jaysingh at Jeypore.**

This moulding is from the Cenotaph of the great Maharaja Sawai Jaysingh, the famous ruler of Jeypore. It is built of greyish-white marble and is situated at Gator, a rayine behind the present capital. He was the flower of the Hindu Princes of Hindustan. He ascended the throne A.D. 1699 and died A.D. 1743. He was distinguished for his study of engineering, mathematics and Astronomy, and did more to promote arts and science than any other Hindu Prince on record. See Plate 36.

Plates 4 and 5. — **From the Jain Mandir at Jeypore.**

The Mandir or Temple from which these mouldings are taken was erected by the Jain community in the early part of the 18th century, when Jeypore became the seat of government, A.D. 1728.

Plate 6 — **From Singhaji's Mandir at Sanganer.**

Sanganer is 7 miles south of the town of Jeypore in Rajputana; formerly it was a walled town of importance, now it is almost deserted. The Jain temple from which these details are taken is the only building of any importance remaining.

Plate 7. **Plinth from the Tomb of Nizam-ud-din, near Delhi.**

Nizam-ud-din lived A.D. 1238-1324. He was a noted Muhammadan saint; his tomb is about 5 miles from modern Delhi, in a small village of this name, in which is a collection of burial places and small mosques. It is of white marble surmounted by a cloisonnade, the arches of which are richly carved, and is surmounted by a dome. The body of the saint lies in a marble sarcophagus enclosed with a pierced marble screen. The sanctity of the shrine still attracts pilgrims from all parts of India. The work shewn in this plate is probably of the 14th century. See Plate 9, figs. 1 and 2; and Plate 10, figs. 3 and 4.

Plate 8. Fig. 1. **From the Moti Masjid at Agra.**

The Moti Masjid or Pearl Mosque at Agra, built of greyish-white marble, was erected by Shah Jahan in the fort of Agra, A.D. 1654. See Plate 17, fig. 3.

" Fig. 2. **From the Saman Burj at Agra.**

Saman (Jasmine) or Musamman (dar) in the fort of Agra, adjoining the eastern wall of the Khwab-gah, was probably erected in the 17th century. See Plates 14, fig. 1; 15, fig. 3, and 35, fig. 2.

Plate 9. Figs. 1 and 2. **From Nizam-ud-din [illegible] Delhi.**

See remarks on Plate 7.

" Fig. 3. **From a Temple at Benares.**

This moulding is from a temple at Benares, about 300 or 350 years old.

Plate 10. Fig. 1. **From Mansur's Madrasa at Delhi.**

This moulding is from a Muhammedan Madrasa or College at Delhi, founded by Abu'l Mansur Ali Khan, better known as Safdar Jang, Vazir of Oudh, A.D. 1739-1753. See Plate 12, fig. 2.

" Fig. 2. **From the Tomb of Mirza Jahangir at Delhi.**

Mirza Jahangir, the son of Akbar II, was buried here in 1833, the tomb itself is probably a century older.

" Figs. 3 and 4. **From the Tomb of Shah Nizam-ud-din, near Delhi.**

From the group of buildings referred to above; see remarks on Plate 7.

Plate 11. Figs. 1 and 2. **From the Tomb of Khan Dara Khan, near Delhi.**

Khan Dara Khan was a nobleman in the service of Jahangir in the beginning of the 17th century. The tomb from which these mouldings are taken is near that of Nizam-ud-din referred to above. See remarks on Plate 7.

" Fig. 3. **From the Idgah of Shums-ud-din at Delhi.**

An Idgah is an uncovered place of prayer; this was probably erected by Shums-ud-din the King of Delhi A.D. 1211-1216.

Plate 12. Fig. 1. **From the Fatehpuri Masjid at Delhi.**

Fatehpuri Masjid was built by one of the wives of the Emperor Shah Jahan, A.D. 1650.

" Figs. 2 and 3. **From Mansur's Madrasa at Delhi.**

Taken from the same buildings referred to under Plate 10, fig. 1.

Plate 13. Fig. 1. **From the Diwan Khas in the Fort at Delhi.**

The Diwan Khas, or Hall of Special Audience, was a large marble pavilion in the Lal Kila or Red Fort at Delhi. It is one of the most highly ornamented of all of Shah Jahan's buildings; he ruled A.D. 1628-1658. See Plate 14, fig. 2.

" Fig. 2. **From the Moti Masjid in the Fort at Delhi.**

This Moti Masjid or Pearl Mosque was built by Aurangzeb at Delhi in the year A.D. 1659. It is exquisitely finished and is built throughout of marble, and was used by him and his successors as a private place of worship.

" Fig. 3. **From the Sawan-Bhadon in the Fort at Delhi.**

Sawan-Bhadon is one of the buildings in the Fort of Delhi.

Plate 14. Fig. 1. **From the Saman Burj in the Fort at Delhi.**

See remarks above, Plate 8, fig. 2.

" Fig. 2. **From the Diwan Khas in the Fort at Delhi.**

See remarks above, Plate 13, fig. 1.

" Fig. 3. **From the Madrasa or College of Itimad-ud-daulah at Delhi.**

Itimad-ud-daulah was the father of the celebrated Nur Jahan Begam, the favourite wife of the Emperor Jahangir. He was a Tartar by birth and came over from Persia to India in the reign of the Emperor Akbar. He was raised to the rank of Vazir in the reign of Jahangir, with the title of Itimad-ud-daulah. He amassed great wealth, died in A.D. 1621, and is buried near Agra in a garden which he made during his lifetime, where a splendid mausoleum of white marble inlaid with mosaic work was built over his relics in A.D. 1628 by his daughter Nur Jahan. He founded a College or Madrasa at Delhi. See Plate 19, fig. 1; Plate 35, figs. 1 and 3.

Plate 15. Fig. 1. **From the Jama Masjid at Agra.**

The Jama Masjid, or chief mosque, at Agra was erected by the Emperor Shah Jahan, A.D. 1644. It was built in the name of his daughter Jahanara, who afterwards devotedly shared her father's captivity when he was deposed by Aurangzeb. She is buried in Delhi; her cenotaph is of pure white marble, with only a little grass growing at one end of the slab. A Persian inscription records the last wish of this devoted lady. "Let no rich canopy surmount my grave. This grass is the best covering for the tomb of the poor in spirit, the humble and transitory Jahanara, the disciple of the holy men of Chishti, the daughter of the Emperor Shah Jehan." The splendid Jama Masjid at Agra is the public memorial of this Princess, whose modest grave lies near Delhi.

Plate 15. Fig. 2. **From the Machhi-Bhawan in the Fort at Delhi.**
The Machhi-Bhawan is one of the Palace buildings in the Fort of Delhi. See Plate 18, fig. 1.

" Fig. 3. **From the Saman Burj in the Fort at Agra.**
See remarks Plate 8, fig. 2.

Plate 16. Fig. 1. **From the Throne in the Diwan-i-Am, Fort at Delhi.**
The Throne in the Diwan-i-Am in the Fort of Delhi was the place where the Emperor, every day about noon, was accustomed to give audience in all. The work is of the 17th century.

" Fig. 2. **From the Nawab's Madrasa at Delhi.**
This Madrasa or College near the Ajmir gate was founded by Nawab Ghazi-ud-din, nephew of Nizam-ul-mulk. It is of red sandstone in a spacious quadrangle with a fountain—the mosque is inlaid with white marble—and was built at the beginning of the 18th century.

Plate 17. Fig. 1. **From the Diwan-i-Am in the Fort at Agra.**
The Diwan-i-Am, or Hall of Public Audience, in the Fort at Agra was built about A.D. 1650.

" Fig. 2. **From the Nagina Masjid in the Fort at Agra.**
The Nagina Masjid is a beautiful little mosque built of white marble in the 17th century. It was used for the private devotions of the Emperors, and was probably used also by the ladies of the court, as a screened passage leads from it to the Zanana. See Plate 19, fig. 2.

" Fig. 3. **From the Moti Masjid in the Fort at Agra.**
See remarks Plate 8, fig. 1.

Plate 18. Fig. 1. **From the Machhi-Bhawan in the Fort at Agra.**
The Machhi-Bhawan in the Fort at Agra is the court between the Diwan-i-Am and the Diwan-i-Khas, and was built in the time of the Emperor Shah Jahan, about A.D. 1642. See Plate 15, fig. 2.

" Fig. 2. **From the Fort at Agra.**
The Fort at Agra was built by Akbar about A.D. 1560.

" Fig. 3. **From the Throne in the Diwan Khas at Agra.**
An inscription runs along the frieze of the colonnade, the chronogram taken from which gives the date of building as 1048 H., corresponding to A.D. 1637.

Plate 19. Fig. 1. **From the Chauburja, Itimad-ud-Daulah, near Agra.**
This building is of white marble, beautifully inlaid with mosaic work, and was completed A.D. 1628. See remarks on Plates 14, fig. 3, and 15, figs. 1 and 3.

" Fig. 2. **From the Nagina Masjid in the Fort at Agra.**
See remarks on Plate 17, fig. 2.

" Fig. 3. **From the Khas Mahal, Anguri Bagh, at Agra.**
The Anguri Bagh, or Grape Garden, is situated on the centre of the Court of the Khas Mahal or private part of the Palace, of the Fort at Agra. The buildings around are of red sandstone of Akbar's time, A.D. 1550-1605. The earth of this garden is said to have been brought from Kashmir. See Plate 20.

Plate 20. **Plinth from the Khas Mahal in the Fort at Agra.**
This beautiful plinth is also from the Khas Mahal, or Private Palace, in the Fort at Agra. See remarks on Plate 19, fig. 3.

Plate 21. **From Fatehpur Sikri near Agra.**
Fatehpur Sikri is situated about 24 miles W. of Agra. It was founded by the Emperor Akbar, A.D. 1570-1585, and intended to be the permanent seat of the Mogul Court, and was enriched by magnificent architectural works in the time of Akbar and Jahangir, but was abandoned within 50 years of its foundation in favour of Delhi, owing, it is believed, to its being found to be unhealthy. Nearly all the buildings here are of red sandstone, which is quarried in the neighbourhood. See Plate 46.

Plate 22. Figs. 1 and 2. **Plinth and Coping from Nand-Bhawan at Deeg.**
Deeg (or Dig) is a town and fortress in the Bhartpur (Bharatpore) State of Rajputana, about 24 miles west of Mathura. Suraj Mall, the Raja of Bharatpur, who ruled A.D. 1757-1763, built the Garden Palaces here, to which the Nand-Bhawan is one, which are justly celebrated for their elegance of design. The beautiful cream-coloured sandstone from quarries in the neighbourhood permits of perfection of workmanship, and affords scope for detail in carving.

Plate 23. **From Temple at Harsha, Jeypore State.**
Harsha is a ruined temple near Sikhar, about 60 miles north-west of Jeypore, *Rajputana*. There seems to be no reliable record as to when, or by whom, the original building was erected, but judging from the style, these details are probably of about the 10th century. See Plates 42 to 45.

Plate 24. Fig. 1. **From the Suraj Pol at Udaypur.**
Udaypur or Mewar is generally admitted to be the first and oldest of the Rajput States. The present capital of this name was founded by Uda Singh, after the sack of Chitor by the Emperor Akbar, A.D. 1568. The Suraj Pol, or Sun Gate, is one of the main gateways.

" Figs. 2, 3, and 4. **From Chaksu, Jeypore State.**
Chaksu is situated about 25 miles south of the town of Jeypore. Originally it was surrounded by a wall and ditch, which are now destroyed. It contains a few old remains, and one or two modern houses of a good type, built by wealthy natives.

Plate 25 — From Chitor, Udaypur State.

Chitor is a small town in the Udaypur State, 30 miles east from Nimach. The hill fort overlooking the town was the capital of the country from the 13th century till 1568, when it was finally deserted on its storm and capture by the Emperor Akbar. It was on the occasion of a previous siege by Alaood-din in 1303, that all the Rajpot women immolated themselves here rather than fall into the hands of their conquerors.

Plate 26. Figs. 1 and 2 — From Kankroli, Udaypur State.

Kankroli is about 40 miles north of the town of Udaypur. There is a large artificial lake here called Raj Samand, and on its [illegible] is a temple [illegible] town of Rajnagar is close by, and was for a time one of the capitals of the State in the middle of the 17th century.

" Fig. 3 — From the Jag Mandir at Udaypur.

These mouldings are taken from a marble pavilion erected by Rana Jagatsingh of Mewar, A.D. 1653, on one of the two small islands in the Pichola Lake on the west of the Palace at Udaypur.

Plate 27. — From a Baori or Well at Udaypur.

In Rajputana (and on the whole in all the northern part of the peninsula) access to water is sometimes made by a long flight of steps; the sides of the passage are built upward strengthened by archways over the steps. These give opportunities for architectural features and details. The water of a well, or a tank by land is always considered a meritorious act. These details are probably of the 17th century.

Plate 28. Figs. 1 and 2. — From the Cenotaph of Gupteshwar Mahadeva at Pushkar, near Ajmir.

Pushkar is about 5 miles east of Ajmir, and is a [illegible] and sacred spot for Hindus. The ashes of many of the princely houses of Rajputana and Gujarat are carried to this place, where each family has its own temple adjoining, which are evidently in the more [illegible] manner. Figs. 1 and 2 are from one of these and also Plate 31.

" Fig. 3. — From the Chattri of Maheshwar, on the Ana Sagar at Ajmir.

The dam which forms the Ana Sagar or lake at Ajmir was built by Anaji or Anal Raja about the beginning of the 12th century. The Chattri on small domed pavilion of Maheshwar is a pavilion of [illegible] date.

" Fig. 4. — From Ghat Ana at Jeypore.

Plate 29. Figs. 1 and 2. — From the Cenotaph of Umed Singh at Kotah.

Umed Singh was one of the Rajas of Kotah. He came to the throne A.D. 1770, and died A.D. 1819. See Plates 32 to 36.

" Figs. 3 and 4. — From the Cenotaph of Megha Singh at Kotah.

These details belong to another Kenotaph of the same [illegible] Plate 35.

Plate 30. — From a Mosque at Ajmir.

These mouldings are from the famous Arhai-din-ka-Jhonpra (the hut of two days) at Ajmir, and belong to about the 12th century.

Plates 31 to 34. — From Buildings in Rajputana.

These drawings were collected from different buildings in Rajputana as types of mouldings.

Plate 35. Figs. 1 and 3. — Inlaid Marble Work from the Tomb of Itimad-ud-daulah, near Agra.

See remarks on Plate 14, fig. 2, and Plate 19, fig. 1.

" Fig. 2. — Inlaid Marble Work from the Saman Burj, in the Fort at Agra.

See remarks on Plate 8, fig. 1.

Plate 36. — Plinth from the Cenotaph of Maharaja Sawai Jaysingh at Jeypore.

See remarks on Plate 37, fig. 1.

Plate 37. — Plinth from the Oswal Jain Mandir at Jeypore.

The Oswals [illegible] one of the principal divisions of the Jain sect. *The plinth shown here is from one of their* temples, and is probably of the 18th century.

Plate 38. — Plinth from the Raja's Cenotaph at Amber.

Plate 39. — Plinth from the Bhurt's Mandir at Amber.

See Plate 2, fig. 3, 4 and 5.

Plate 40. — Plinth from the Mandir of Rani Kesuri at Amber.

See [illegible] on Plate 1, Fig. 1.

Plate 41. — From the Temple of Sitaramji at Jeypore.

These mouldings are from a Hindu Temple recently built, about 150 years old.

Plates 42 to 45. — Copings and Plinths from the Old Temple at Harsha, Jeypore State.

See remarks on Plate 23. The classic [illegible] and some of these designs, especially of Plate 45, is worthy of notice.

Plate 46. — Plinth from Jodhbai's Quarters at Futehpur Sikri.

Jodhbai was a Princess, the daughter of Raja Maldeo of Jodhpur in Rajputana. She was given in marriage to Akbar, and was the mother of Jahangir [illegible] 16th century. See remarks on Plate 21.

Plate 47. — Plinth from the Cenotaph of Maharaja Megha Singh at Kotah.

Plates 48 to 50. — Plinths from the Cenotaph of Maharaja Umed Singh at Kotah.

See remarks on Plate 29, figs. 1 and 2.

Plate 51. — Plinth from Gupteshwar Temple at Pushkar, near Ajmir.

Plate 52. — Plinth from the Cenotaph of Sati [illegible], at Pushkar, near Ajmir.

See remarks on Plate 28.

COPINGS.

FIG. 1. FROM THE ZANANA PALACE AT AMBER.

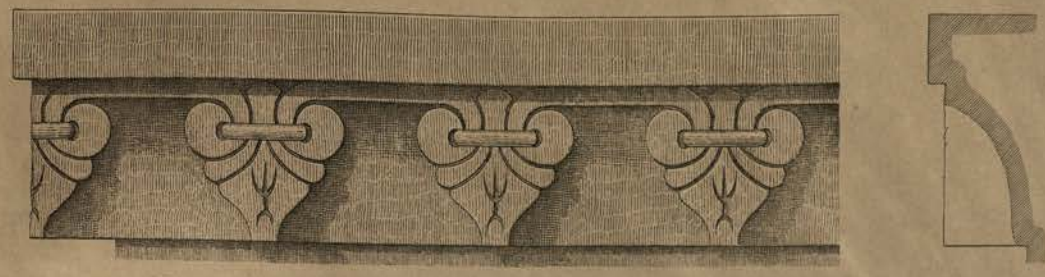
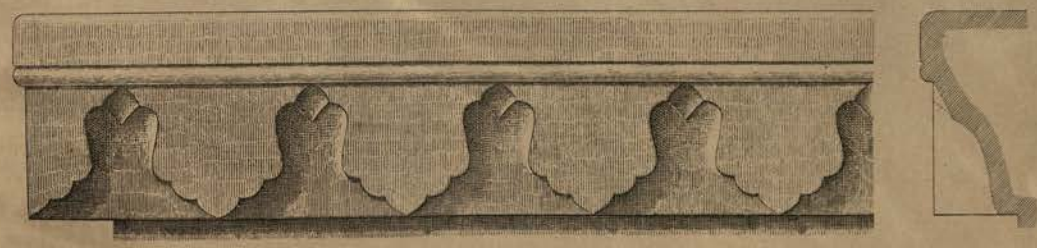


FIG. 2. FROM THE JAS MANDIR AT AMBER.

FIG. 3. FROM THE DIWAN KHANA AT AMBER.

FIG. 4. FROM THE GANESH POL AT AMBER.



JEYPORE PORTFOLIO OF
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Bhairav Bakshi, del.

COPINGS.

FIG. 1. FROM THE JAGATSARWAN MANDIR, AMBER.

FIG. 2. FROM THE JAGATSARWAN MANDIR, AMBER.

FIG. 3. FROM BHATJI'S HOUSE AT AMBER.

FIG. 4. FROM BHATJI'S HOUSE AT AMBER.

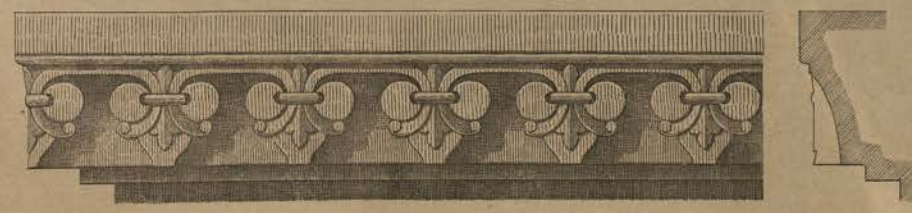
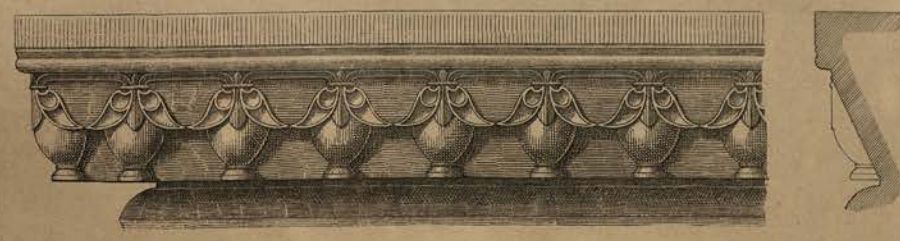


FIG. 5. FROM BHATJI'S HOUSE AT AMBER.



Scale 12 9 6 3 0 1 foot

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Bhairav Baksh

COPINGS.

FIG. 1. MADHO BILAS, JEYPORE.

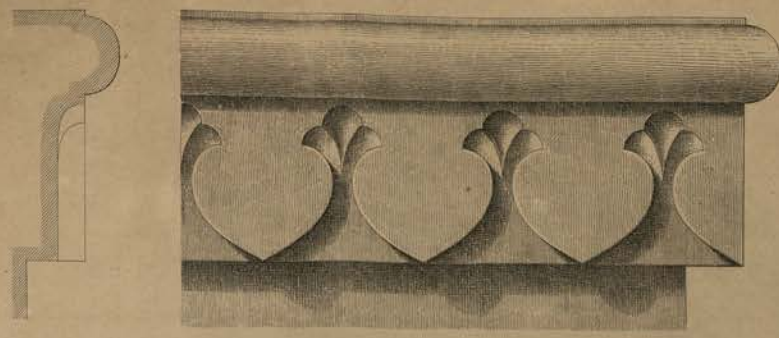


FIG. 2. MADHO BILAS, JEYPORE.

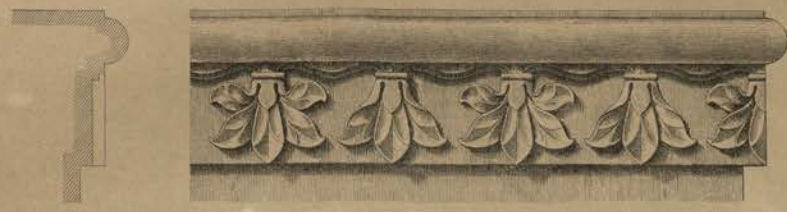
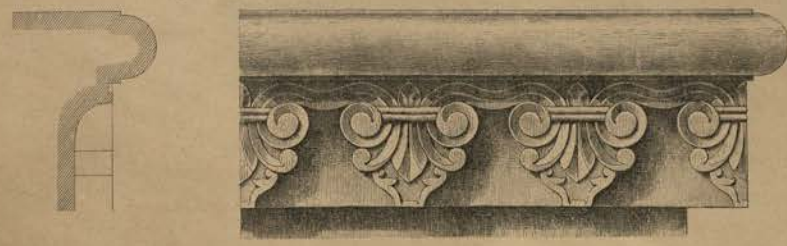


FIG. 3. MADHO BILAS, JEYPORE.

FIG. 4. CENOTAPH OF MAHARAJAH SEWAIE JEY SINGH (JEYPORE.)



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Lal Chand and Mu[illegible]

COPINGS.

FIG. 1. JAIN MUNDIR, JEYPORE.

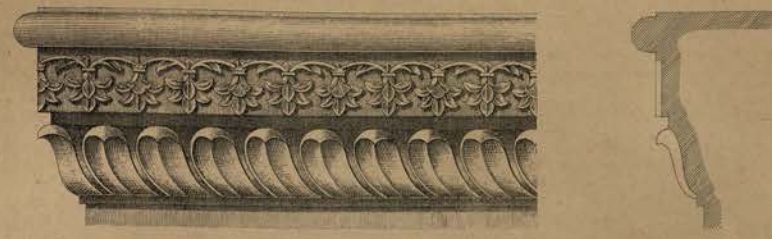
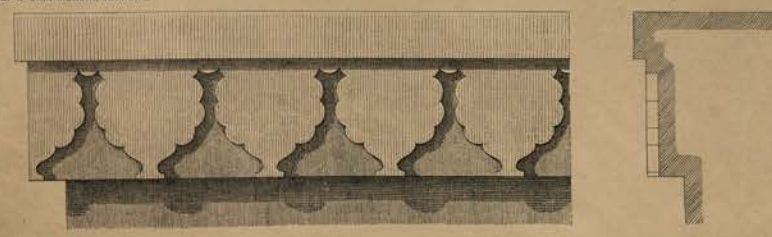


FIG. 2. JAIN MUNDIR, JEYPORE.

FIG. 3. JAIN MUNDIR, JEYPORE.

FIG. 4. JAIN MUNDIR, JEYPORE.



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COPINGS.

FIG. 1. JAIN MUNUIR, JEYPORE.

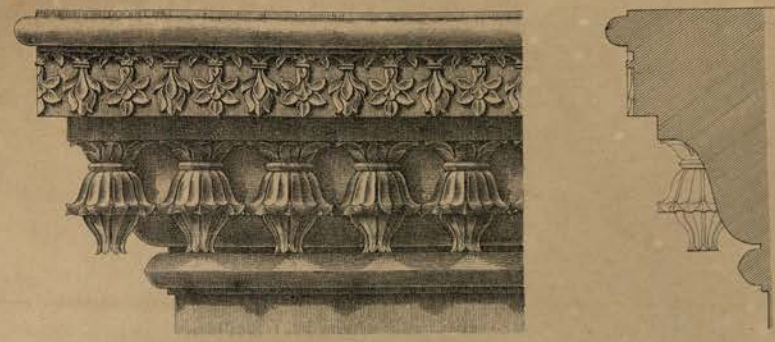


FIG. 2. JAIN MUNDIR, JEYPORE.

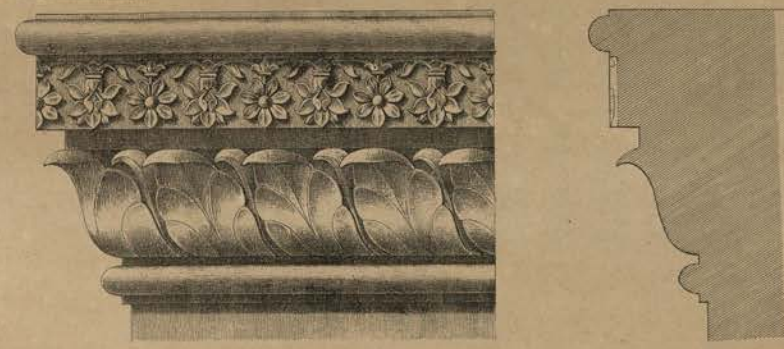
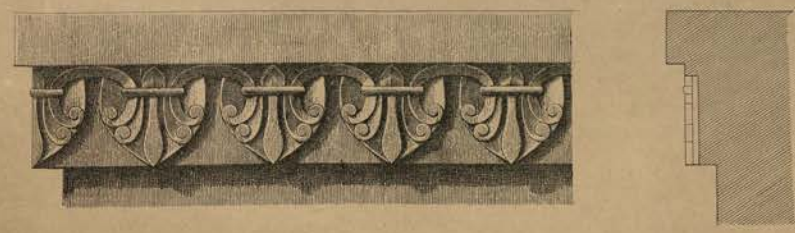


FIG. 3. JAIN MUNDIR, JEYPORE.



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COPINGS.

FIG. 1. SINGHAJI'S MUNDIR, SANGANEER (JEYPORE.)

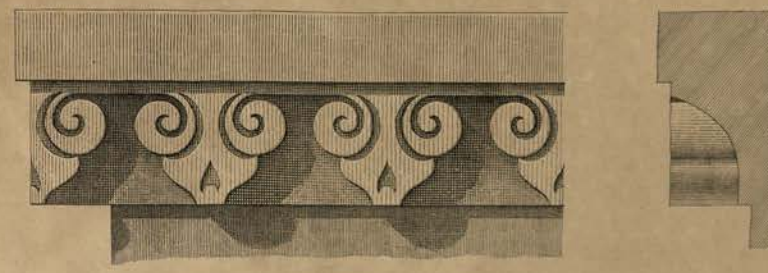

FIG. 2. SINGHAJI'S MUNDIR, SANGANEER.

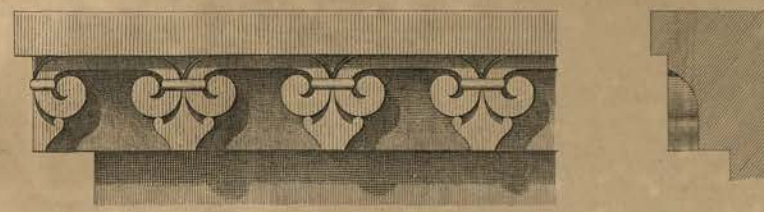

FIG. 3. SINGHAJI'S MUNDIR, SANGANEER.

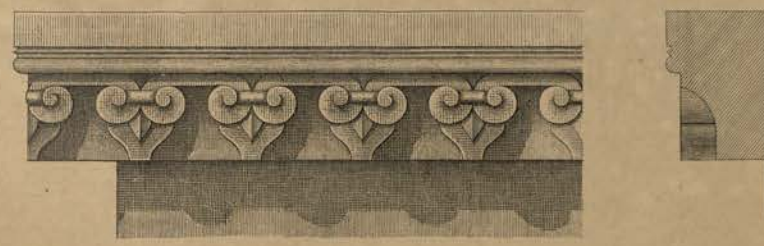

FIG. 4. SINGHAJI'S MUNDIR, SANGANEER.

Scale 0 1 2 3 4 12 Inches

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PLINTH.

TOMB OF NIZAMUDIN, DELHI.

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COPINGS.

FIG. 1. MOTI MUSJID, AGRA.

FIG. 2. SUMMUM BURJ.

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Shunker and Ram Pertab, del.

COPINGS.

FIG. 1. NIZAMUDIN, DELHI.

FIG. 2. NIZAMUDIN, DELHI.

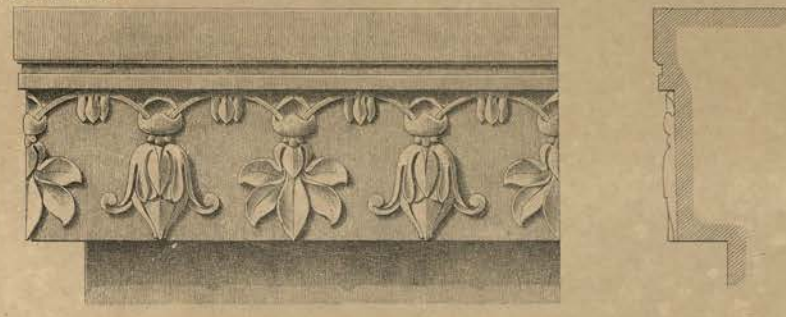
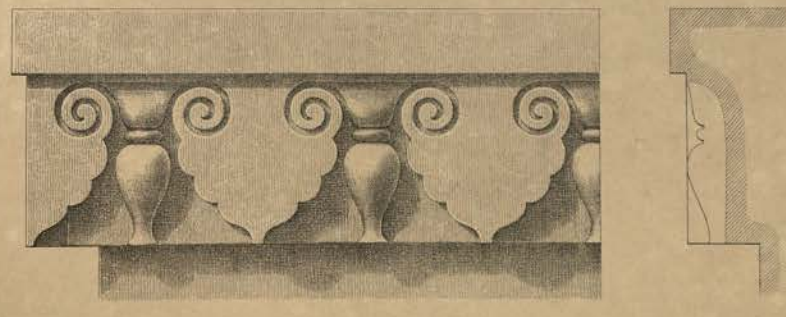


FIG. 3. TEMPLE BENARES.



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Bhura Mal and Ram Portab, del.

COPINGS.

FIG. 1. MANSUR KA MADRASA, DELHI.

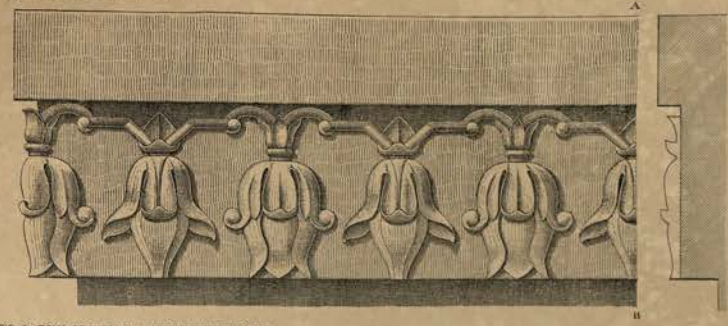


FIG. 2. TOMB OF MIRZA JEHANGIR, NIZAMUDIN, DELHI.

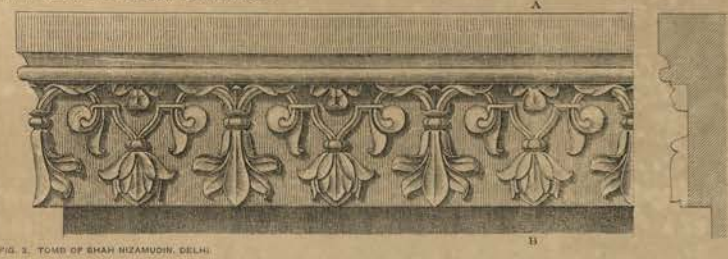


FIG. 3. TOMB OF SHAH NIZAMUDIN, DELHI.

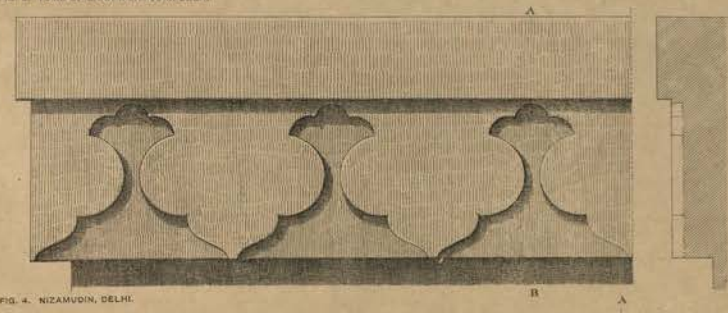
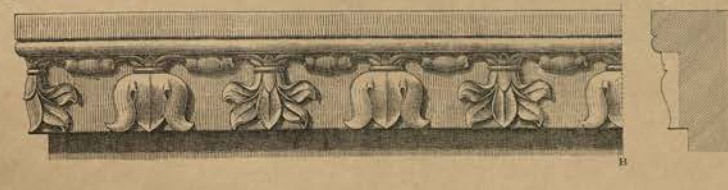


FIG. 4. NIZAMUDIN, DELHI.



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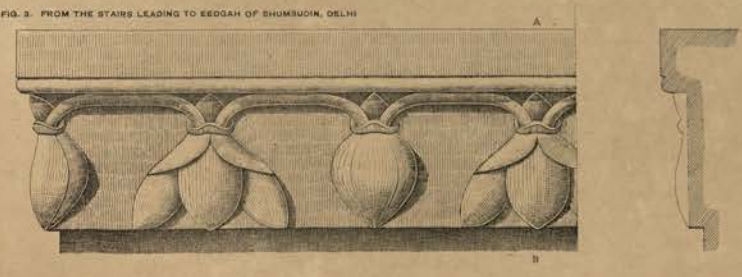
COPINGS.

FIG. 1. FROM KHAN DARA KHAN'S TOMB, NIZAMUDIN, DELHI.

FIG. 2. FROM KHAN DARA KHAN'S TOMB, NIZAMUDIN, DELHI

FIG. 3. FROM THE STAIRS LEADING TO EEDGAH OF SHUMSUDIN, DELHI



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COPINGS.

FIG. 1. FUTEHPURA MUSJID, DELHI.

FIG. 2. MANSUR KA MADRASA.

FIG. 3. MANSUR KA MADRASA, DELHI.

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COPINGS.

FIG. 1. DIWAN KHAS, LAL KILA, DELHI.

FIG. 2. MOTI MUSJID, LAL KILA, DELHI.

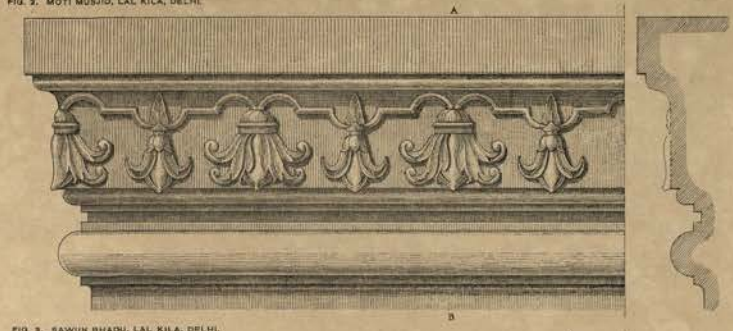
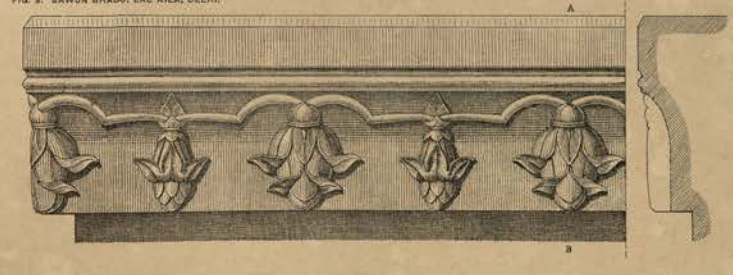


FIG. 3. SAWUN BHADU, LAL KILA, DELHI.



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COPINGS.

FIG. 1. SAMMAN BURJ, LAL KILA, DELHI

FIG. 2. DIWAN KHAS, LAL KILA, DELHI.

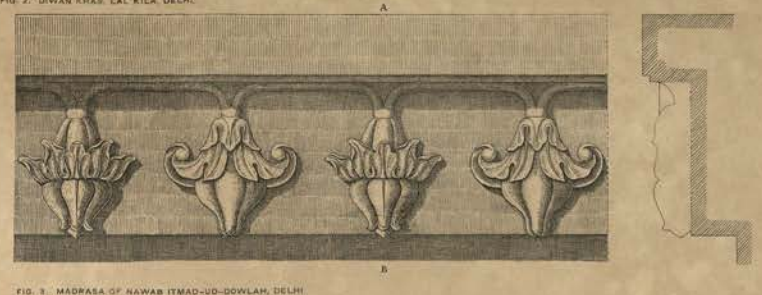

FIG. 3. MADRASA OF NAWAB ITMAD-UD-DOWLAH, DELHI

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Bhuro Mal and Ram Partab, del.

COPINGS.

FIG. 1. JUMMA MUSJID, AGRA, A.D. 1644.

FIG. 2. MACHHI BHAWAN, LAL KILA, DELHI.

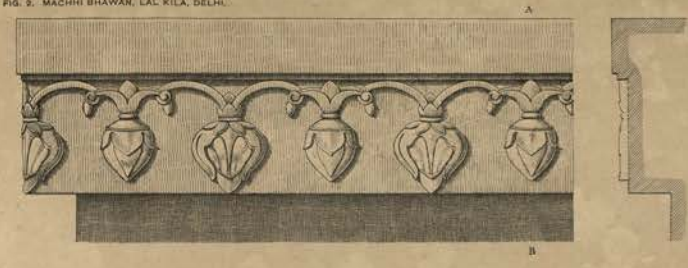
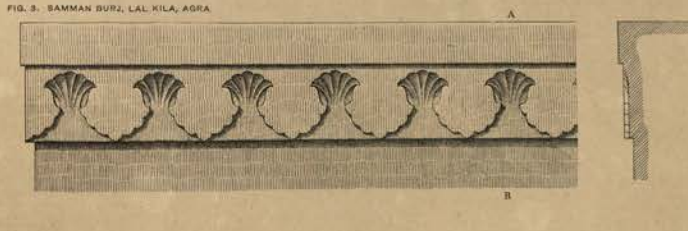


FIG. 3. SAMMAN BURJ, LAL KILA, AGRA.



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Unkar, Bhairav Baksh and Sohan Lall, Del.

COPINGS.

FIG. 1. THRONE, DIWAN-I-AM, LAL KILA, DELHI.

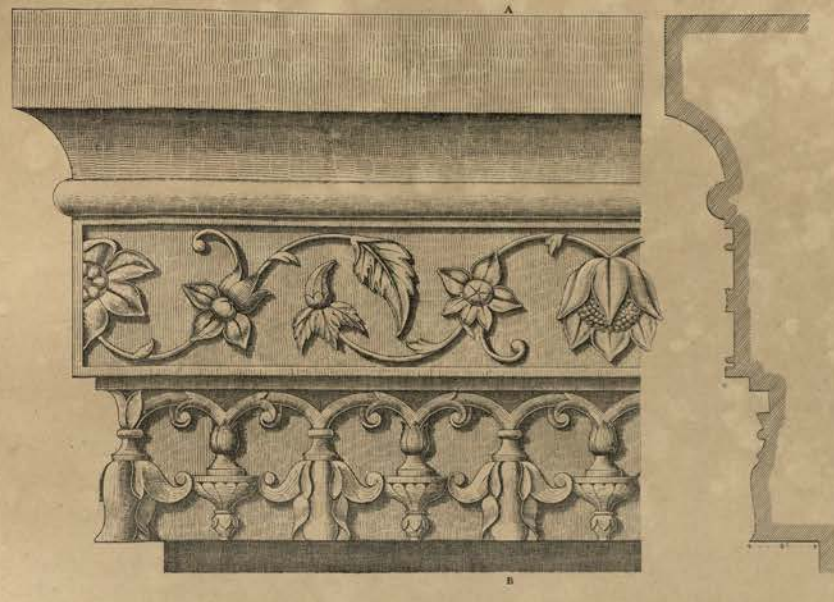
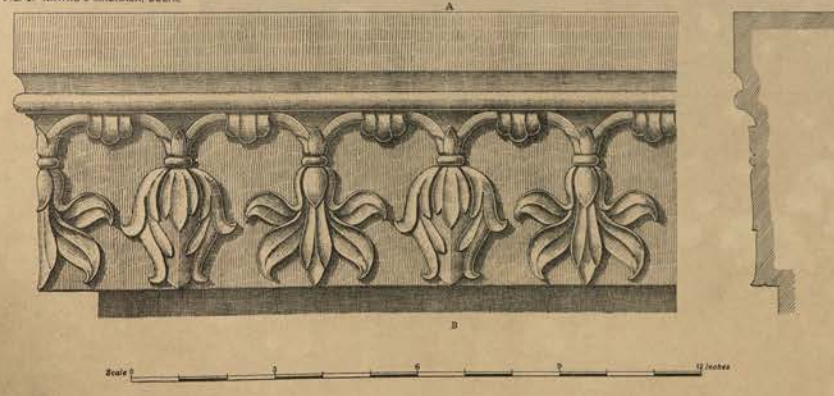


FIG. 2. NAWAB'S MADRASA, DELHI.



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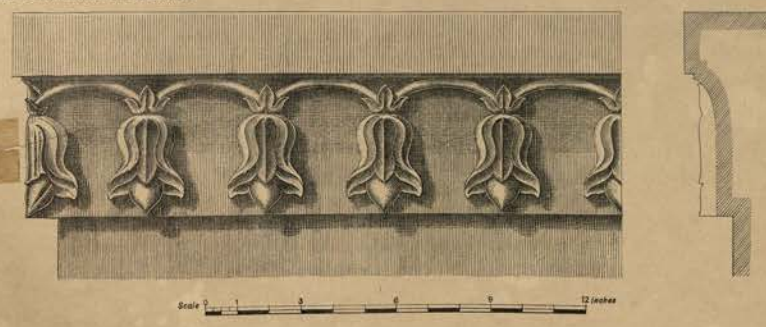
Sri Narain and Bhairav Baksh, del.

COPINGS.

FIG. 1. DIWAN-I-AM, LAL KILA, AGRA.

FIG. 2. NAGINA MUSJID, LAL KILA, AGRA.

FIG. 3. MOTI MUSJID, LAL KILA, AGRA.



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Ram Pertab and Shunker, del.

COPINGS.

FIG. 1. MACHHI BHAWAN, LAL KILA, AGRA.

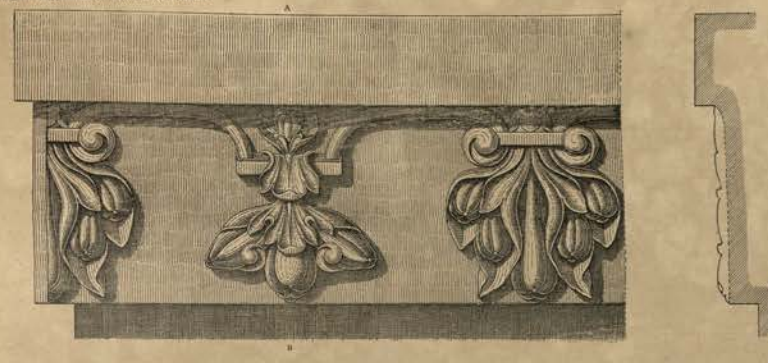


FIG. 2. LAL KILA, AGRA.

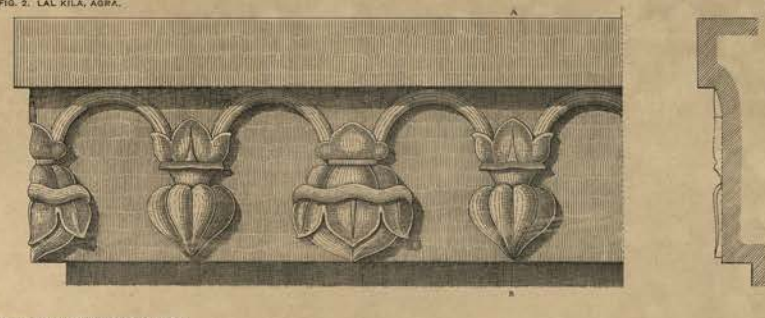
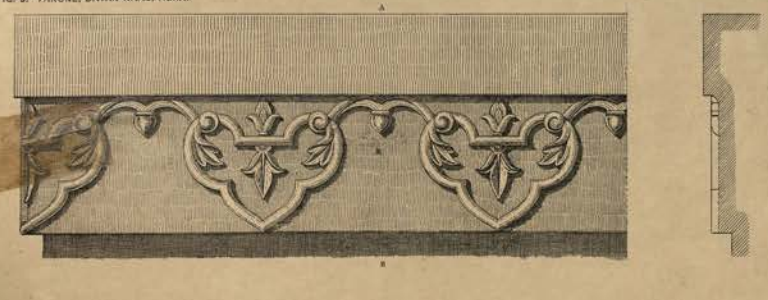


FIG. 3. THRONE, DIWAN KHAS, AGRA.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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Lal Chand and Bhairav Babsh, del.

COPINGS.

FIG. 1. CHOURBURJA, ITMAD-UD-DOWLAH, AGRA.

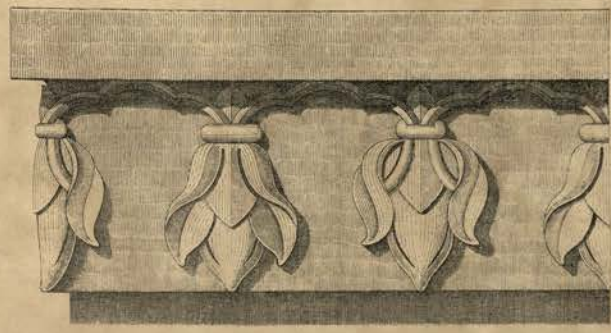


FIG. 2. NAGINA MUSJID, LAL KILA, AGRA.

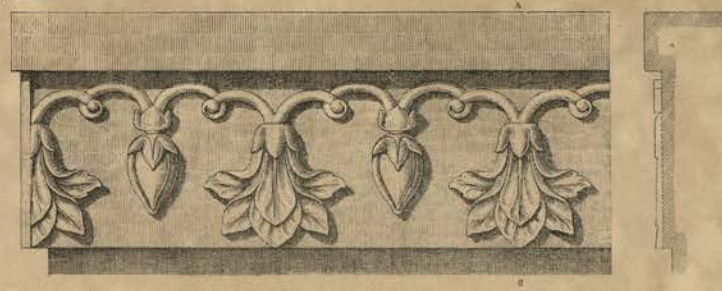
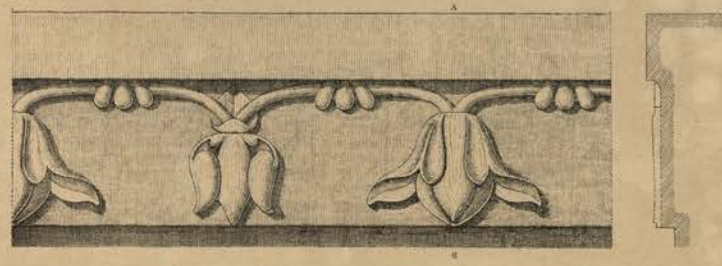


FIG. 3. KHAS MAHAL, ANGURI BAGH, AGRA.



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ARCHITECTURAL DETAILS.

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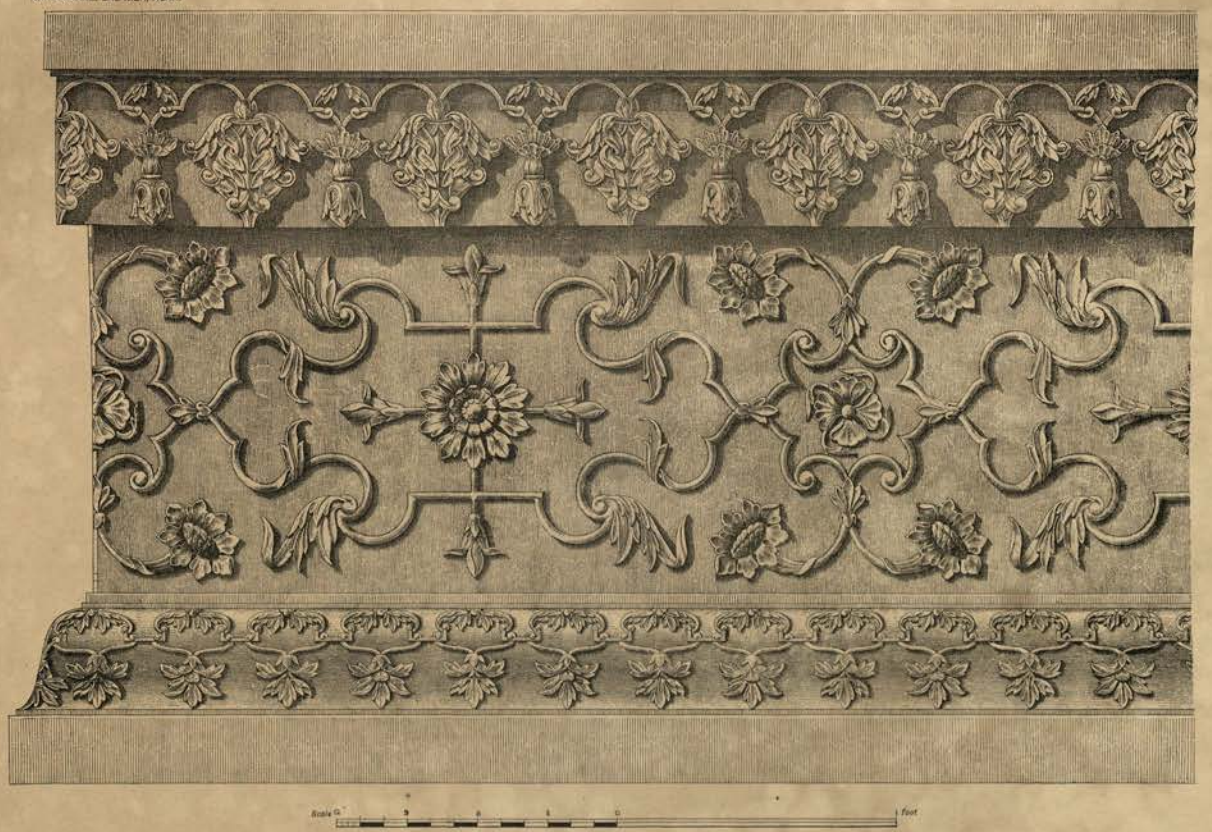
Bhura Mal and Ram Pertab, del.

PLINTH.

KHAS MAHAL, LAL KILA, AGRA.



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Mangal and Lal Chand, del.

COPINGS.

FIG. 1. FROM FATEHPUR SIKRI, NEAR AGRA.

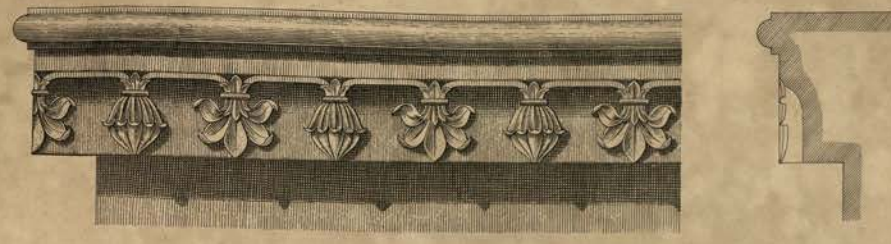


FIG. 2. FROM FATEHPUR SIKRI, NEAR AGRA.

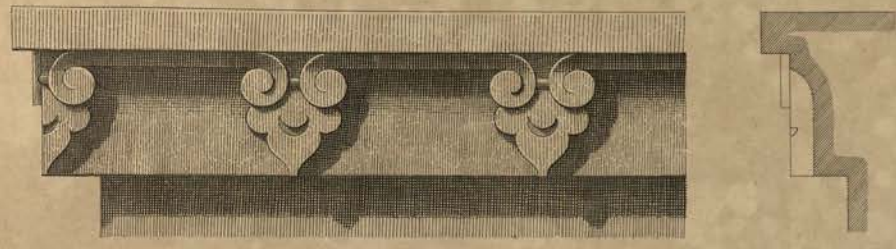


FIG. 3. FROM FATEHPUR SIKRI, NEAR AGRA.

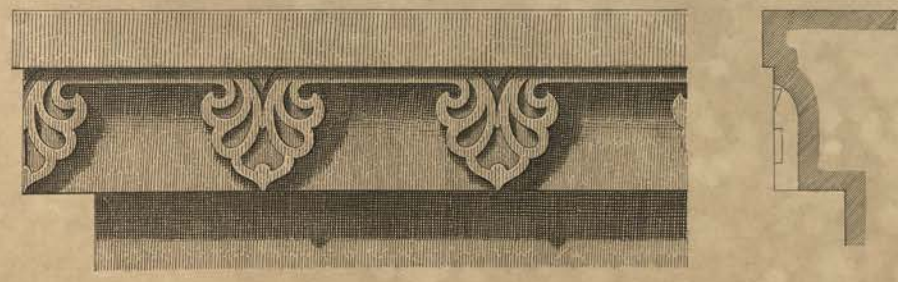
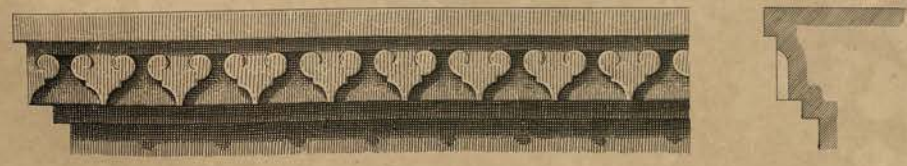
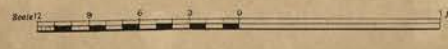


FIG. 4. FROM FATEHPUR SIKRI, NEAR AGRA.





JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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Lal Chand and Mangal, del.

PLINTH AND COPING.

FIG. 1. PLINTH FROM NAND BHAWAN, DEEG.

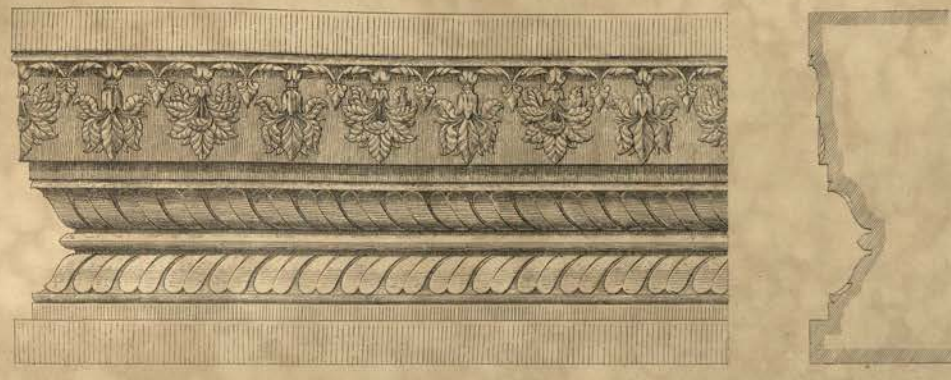
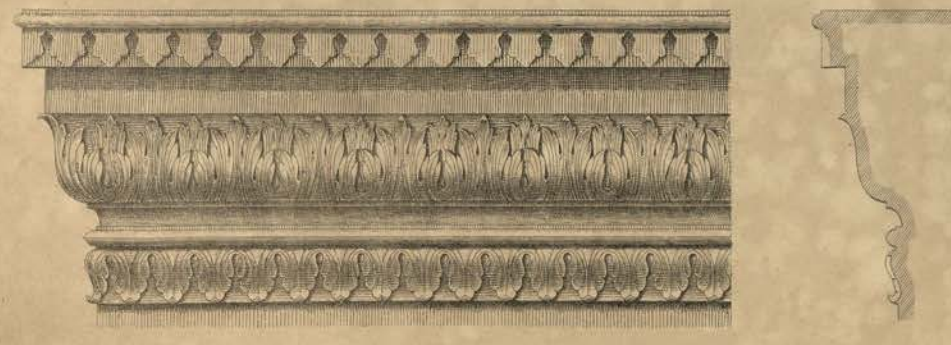
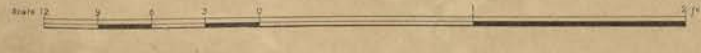


FIG. 2. COPING FROM NAND BHAWAN, DEEG.





138964

JEYPORE PORTFOLIO OF
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Bhairav Ecksh and Ram Partab, del.

COPINGS.

FIG. 1. TEMPLE AT HURASH (JEYPORE.)

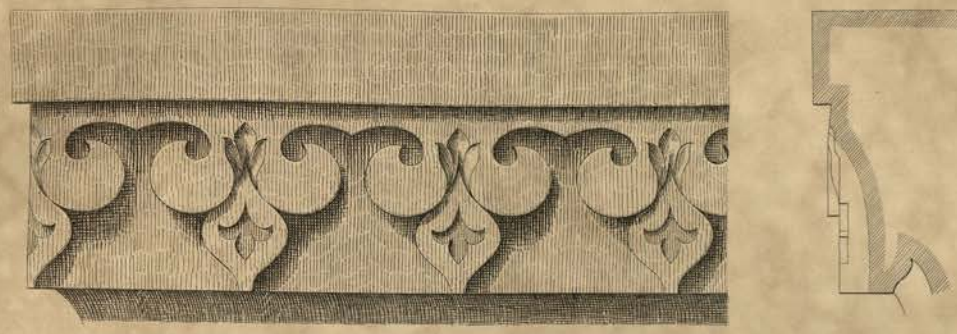


FIG. 2. TEMPLE AT HURASH.

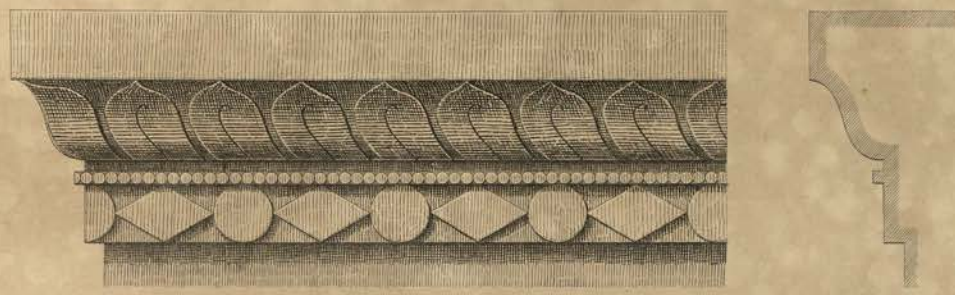
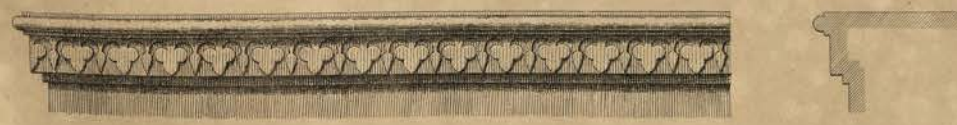


FIG. 3. TEMPLE AT HURASH.

FIG. 4. TEMPLE AT HURASH.



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COPINGS.

FIG. 1. FROM THE SURAJ POL AT UDAYPUR.

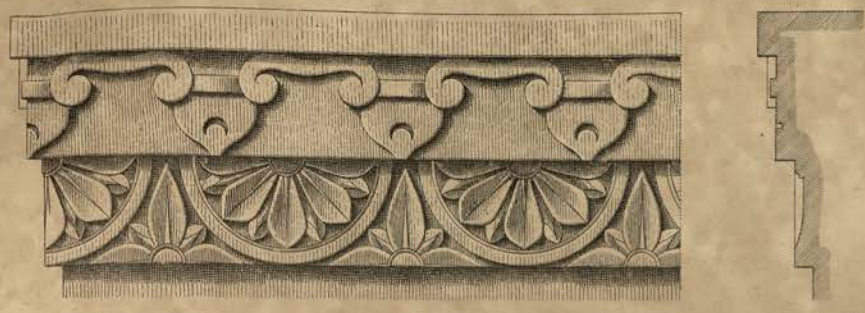


FIG. 2. FROM CHAKSU, JEYPORE STATE.

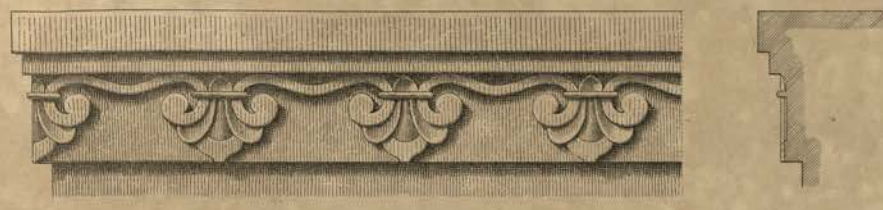


FIG. 3. FROM CHAKSU, JEYPORE STATE.

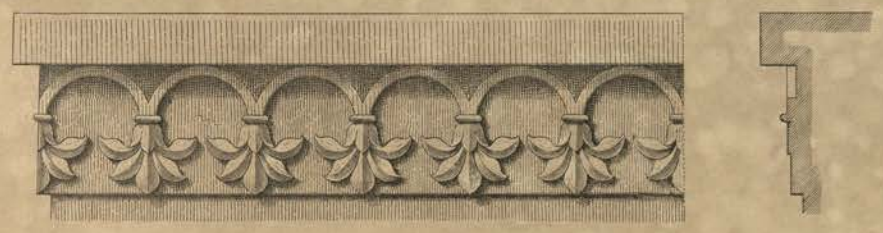
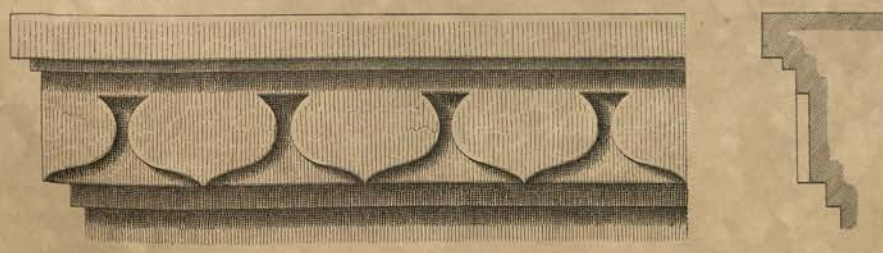


FIG. 4. FROM CHAKSU, JEYPORE STATE.



JEYPORE PORTFOLIO OF
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Shunker and Lal Chand del.

COPINGS.

FIG. 1. FROM CHITOR. UDAYPUR STATE.

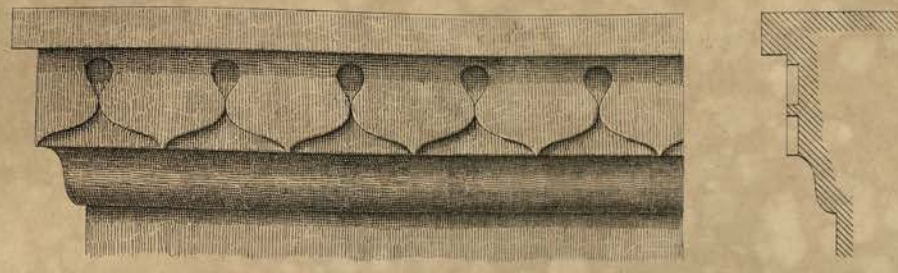


FIG. 2. FROM CHITOR. UDAYPUR STATE.

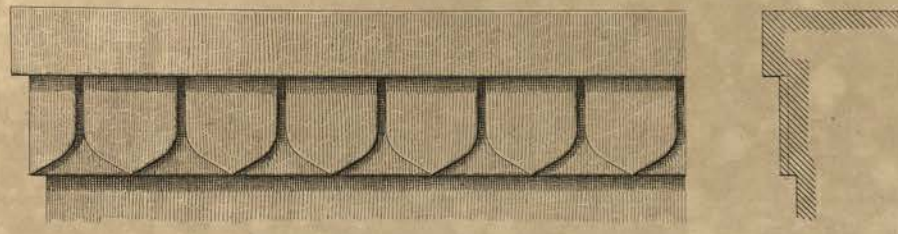


FIG. 3. FROM CHITOR. UDAYPUR STATE.

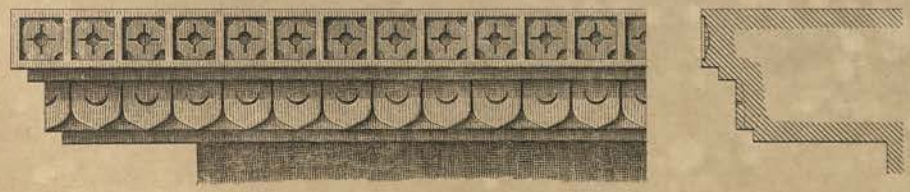
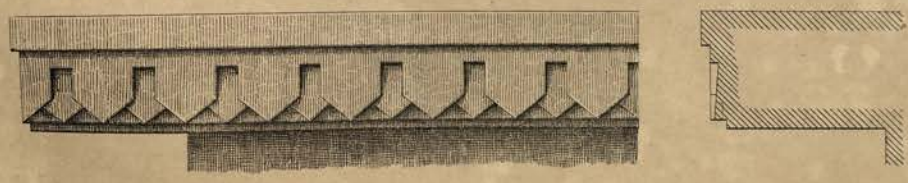
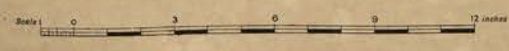


FIG. 4. FROM CHITOR. UDAYPUR STATE.





JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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COPINGS.

FIG. 1. FROM KANKROLI, UDAYPUR STATE.

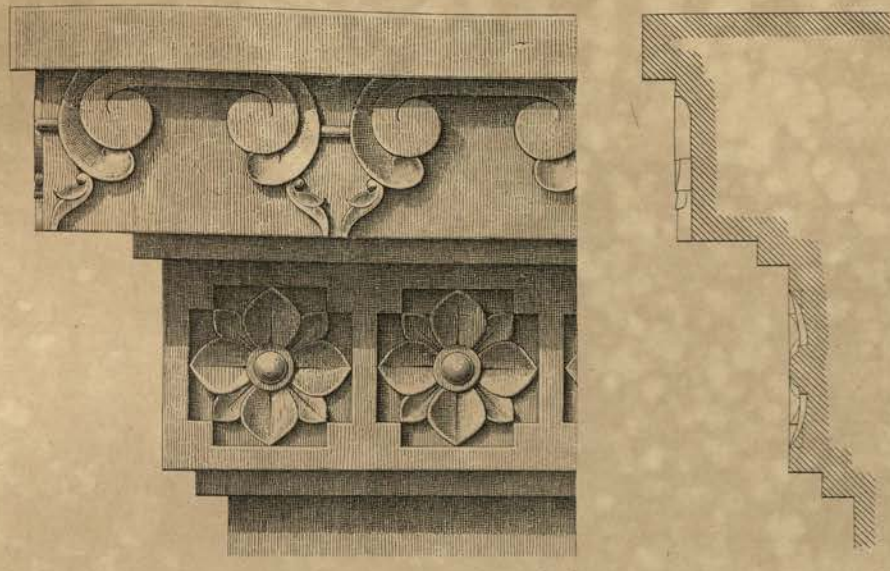


FIG. 2 FROM KANKROLI, UDAYPUR STATE.

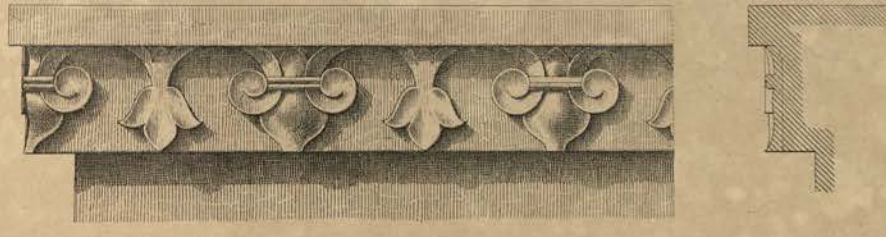
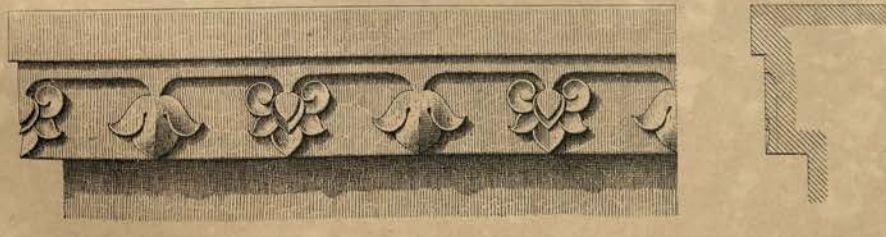


FIG. 3. FROM THE JAG MANDIR AT UDAYPUR.



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COPINGS.

FIG. 1. BOURI AT ODEYPORE.

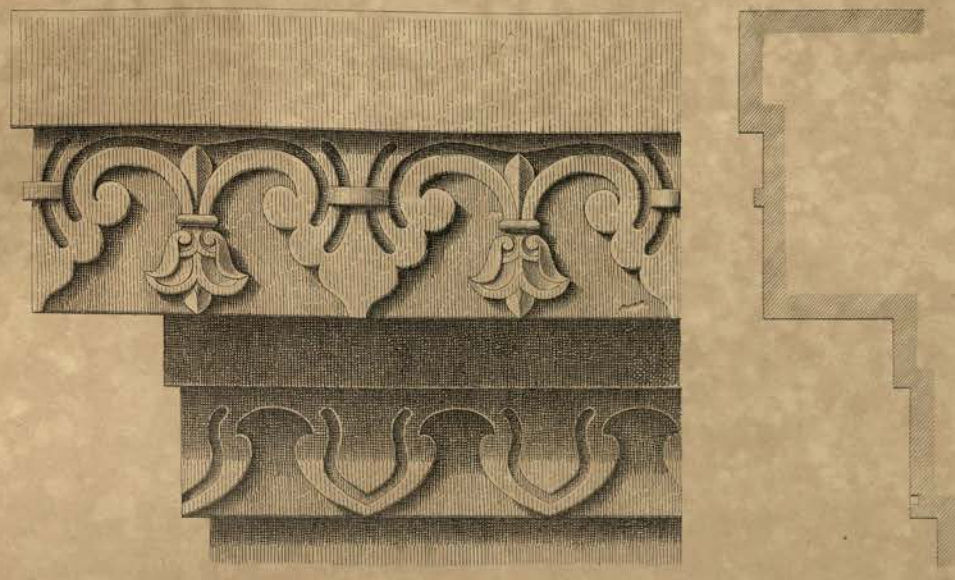


FIG. 2. BOURI AT ODEYPORE.

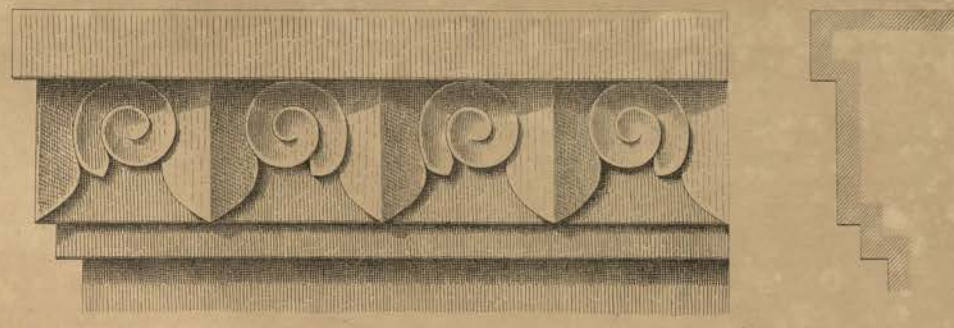
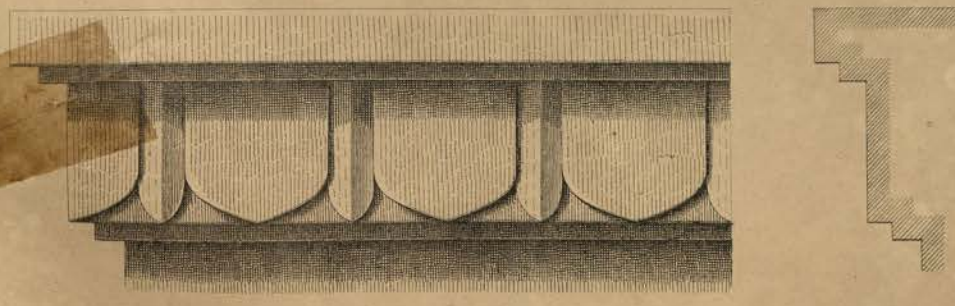


FIG. 3. BOURI AT ODEYPORE.



JEYPORE PORTFOLIO OF
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COPINGS.

FIG. 1. FROM THE CENOTAPH OF GUPTESHWAR MAHADEVA AT PUSHKAR NEAR AJMIR.

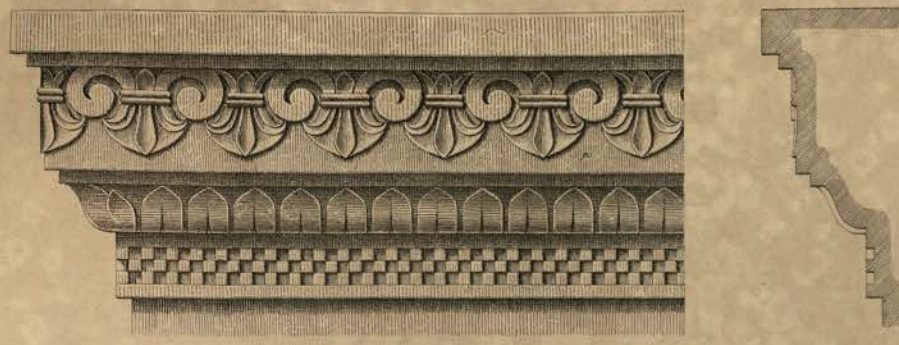

FIG. 2. FROM THE CENOTAPH OF GUPTESHWAR MAHADEVA AT PUSHKAR NEAR AJMIR.

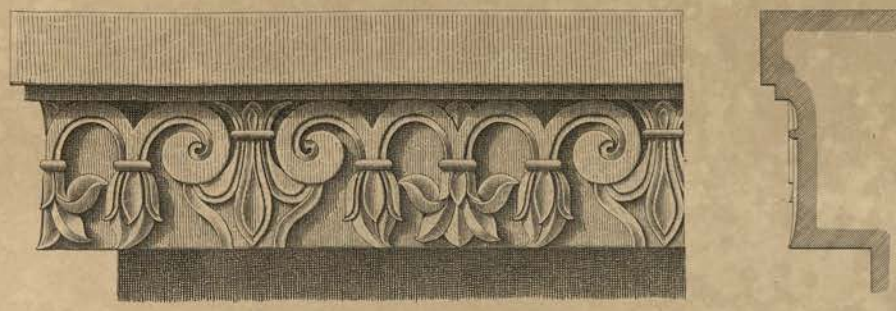

FIG. 3. FROM THE CHATTRI OF MAHADEVA, ON THE ANA SAGAR AT AJMIR.

FIG. 4. FROM GHAT ANA AT JEYPORE.

Scale 1 | 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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Lal Chand, del.

COPINGS.

FIG. 1. CENOTAPH OF UMED SINGH, AT KOTAH.

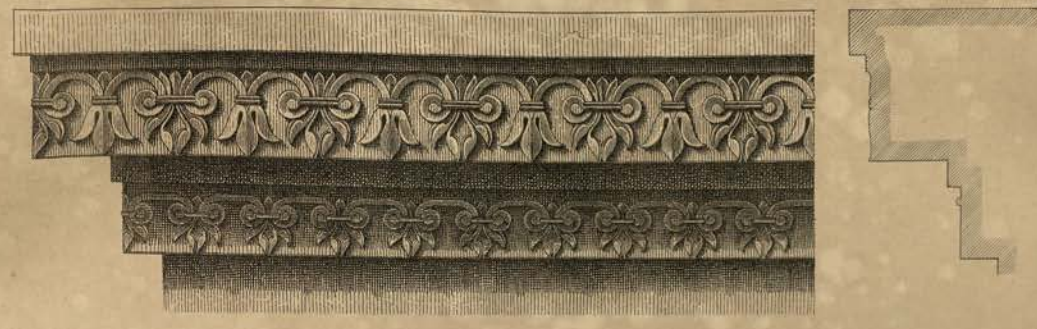


FIG. 2. CENOTAPH OF UMED SINGH, AT KOTAH.

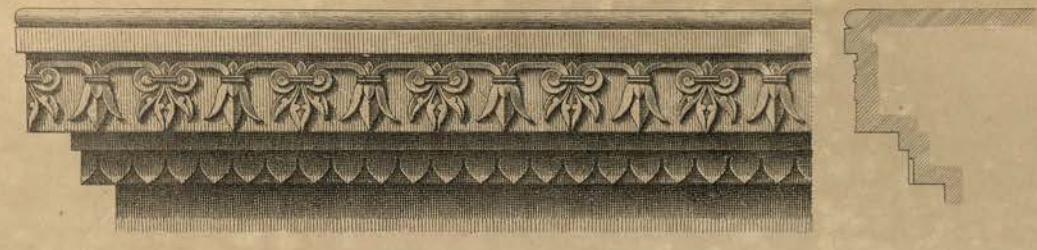


FIG. 3. CENOTAPH OF MEGH SINGH, AT KOTAH.

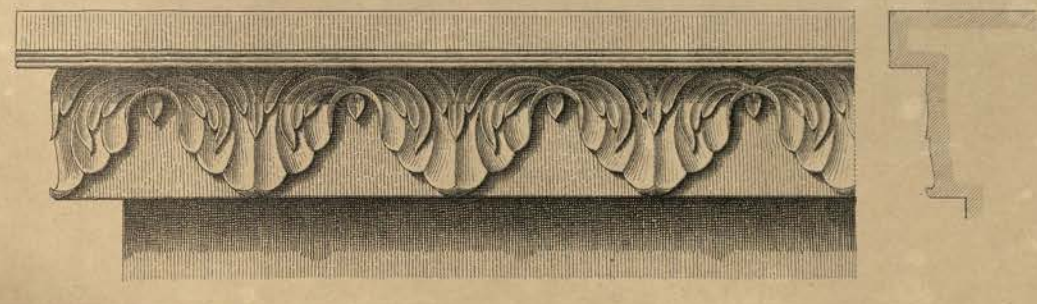
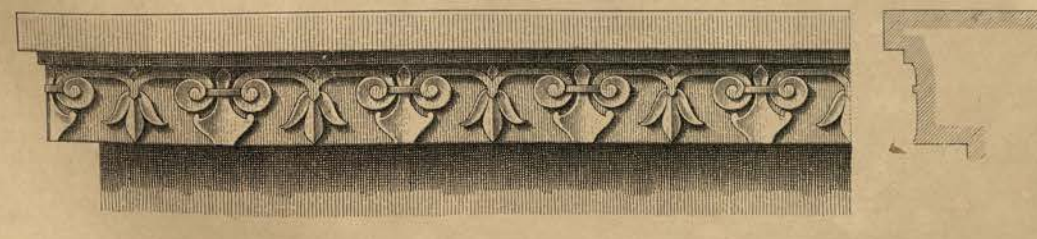


FIG. 4. CENOTAPH OF MEGH SINGH, AT KOTAH.



Scale 12 Feet

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

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COPINGS.

FIG. 1. MOSQUE AT AJMIR. ABOUT A.D. 1200.

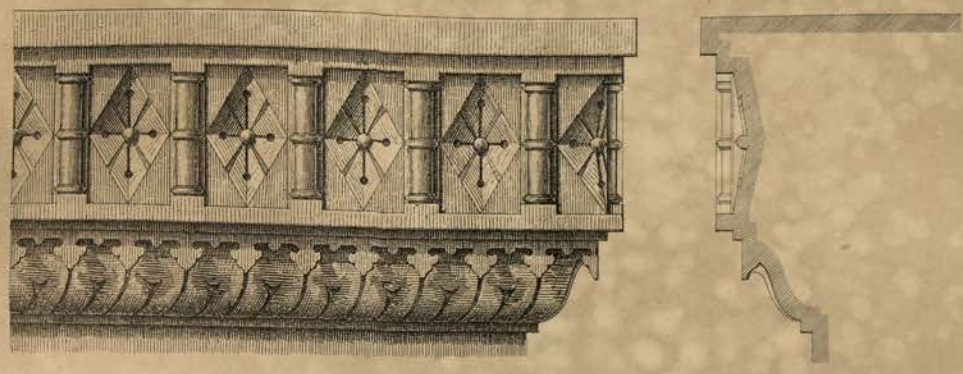


FIG. 2. MOSQUE AT AJMIR.

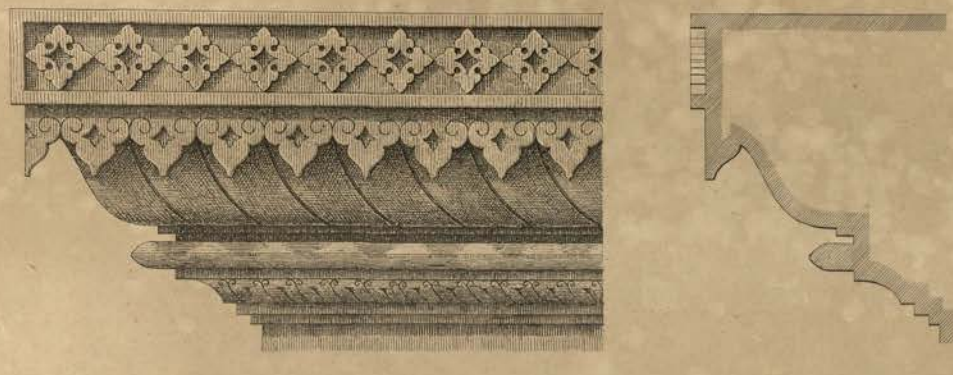
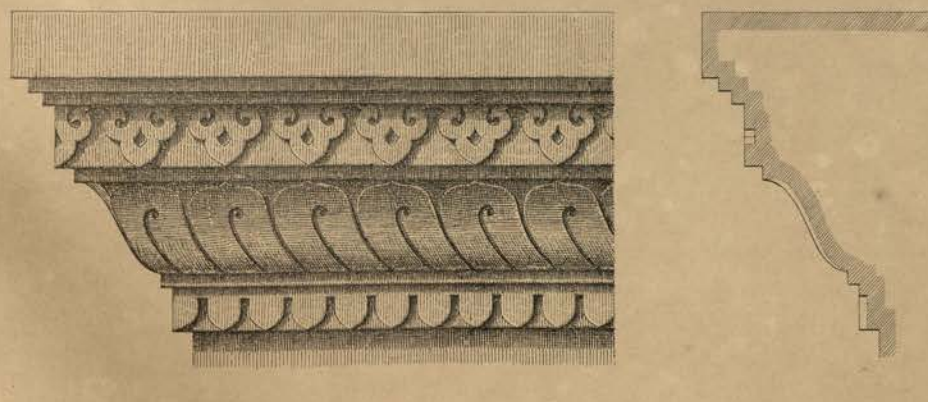


FIG. 3. MOSQUE AT AJMIR.



Scale 1 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Lala, del.

COPINGS.

FIG. 1.

FIG. 2.

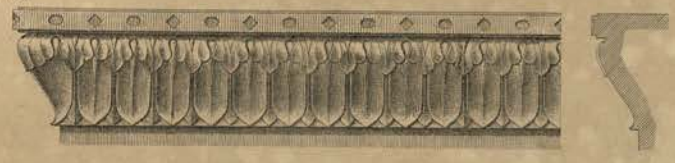


FIG. 3.

FIG. 4.

Scale 1½" 1 foot

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Lal Chand and Bhairav Baksh, del.

COPINGS.

FIG. 1.

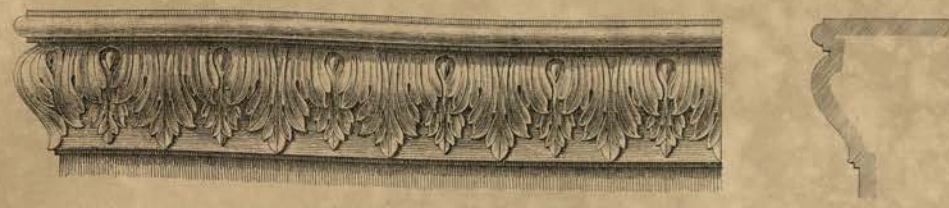


FIG. 2.

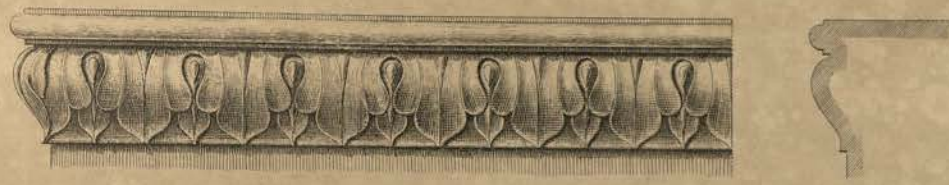


FIG. 3.

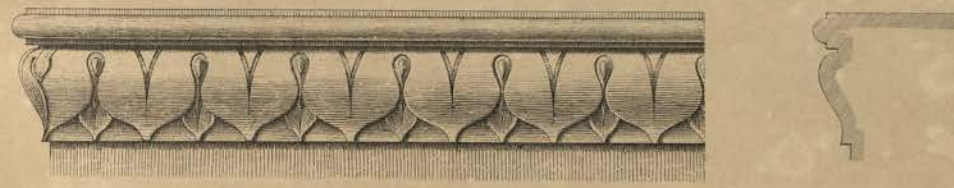
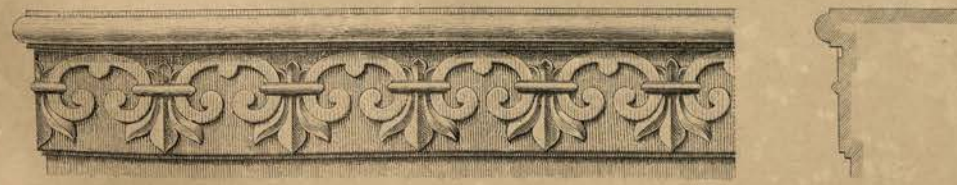


FIG. 4.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Lal Chand, del.

COPINGS.

FIG. 1.

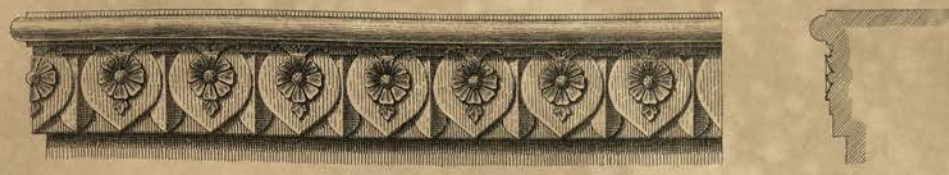


FIG. 2.

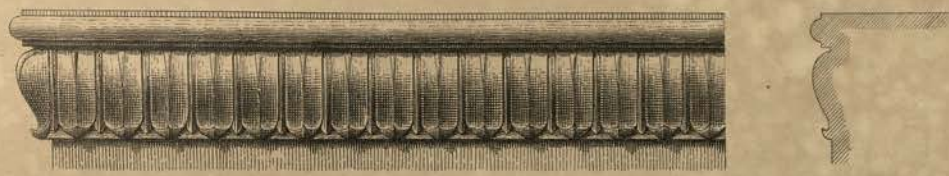


FIG. 3.

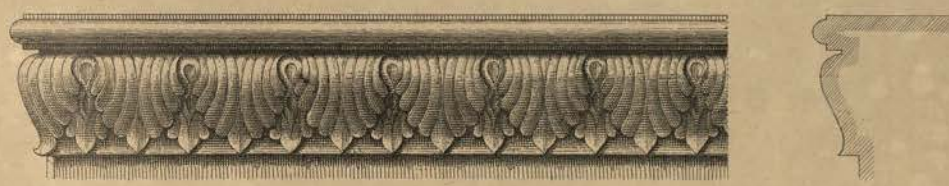
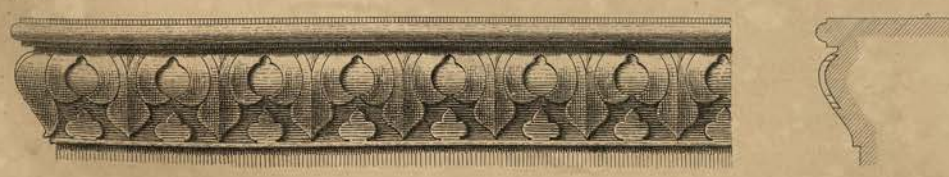


FIG. 4.



Scale 12 9 6 3 0 1 Foot

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Chunder and Lal Chand, del.

COPINGS.

FIG. 1.

FIG. 2.

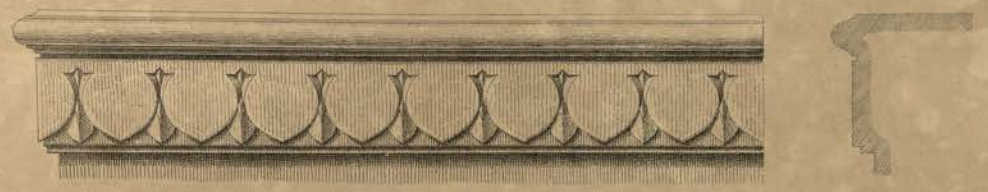
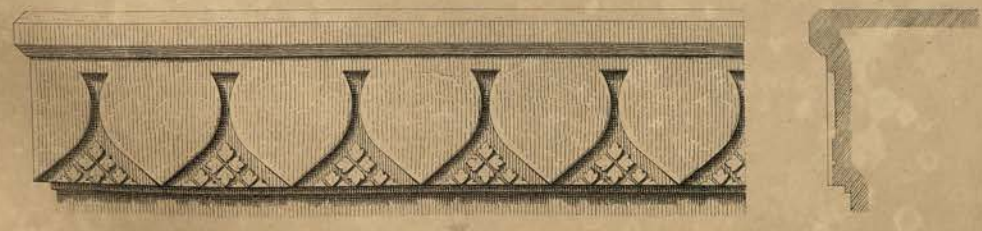


FIG. 3.

FIG. 4.



Scale 12 0 feet

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Lal Chand and Ram Partab, del.

COPINGS. MARBLE INLAID.

FIG. 1. FROM TOMB OF ITMAD-UD-DOWLAH, AGRA.

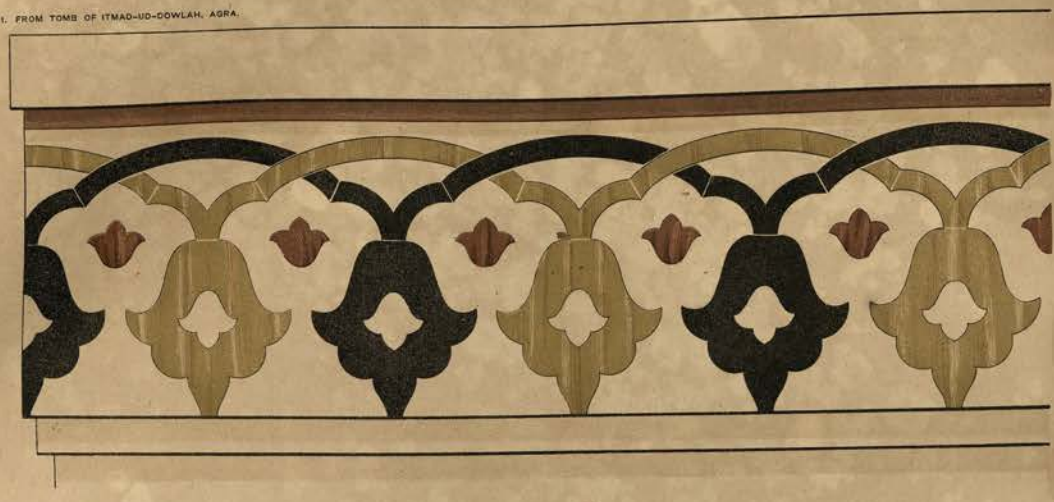


FIG. 2. FROM SUMMUM BURJ, FORT, AGRA.

FIG. 3. FROM ITMAD-UD-DOWLAH, AGRA.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Unkar, del.

COPING AND PLINTH.

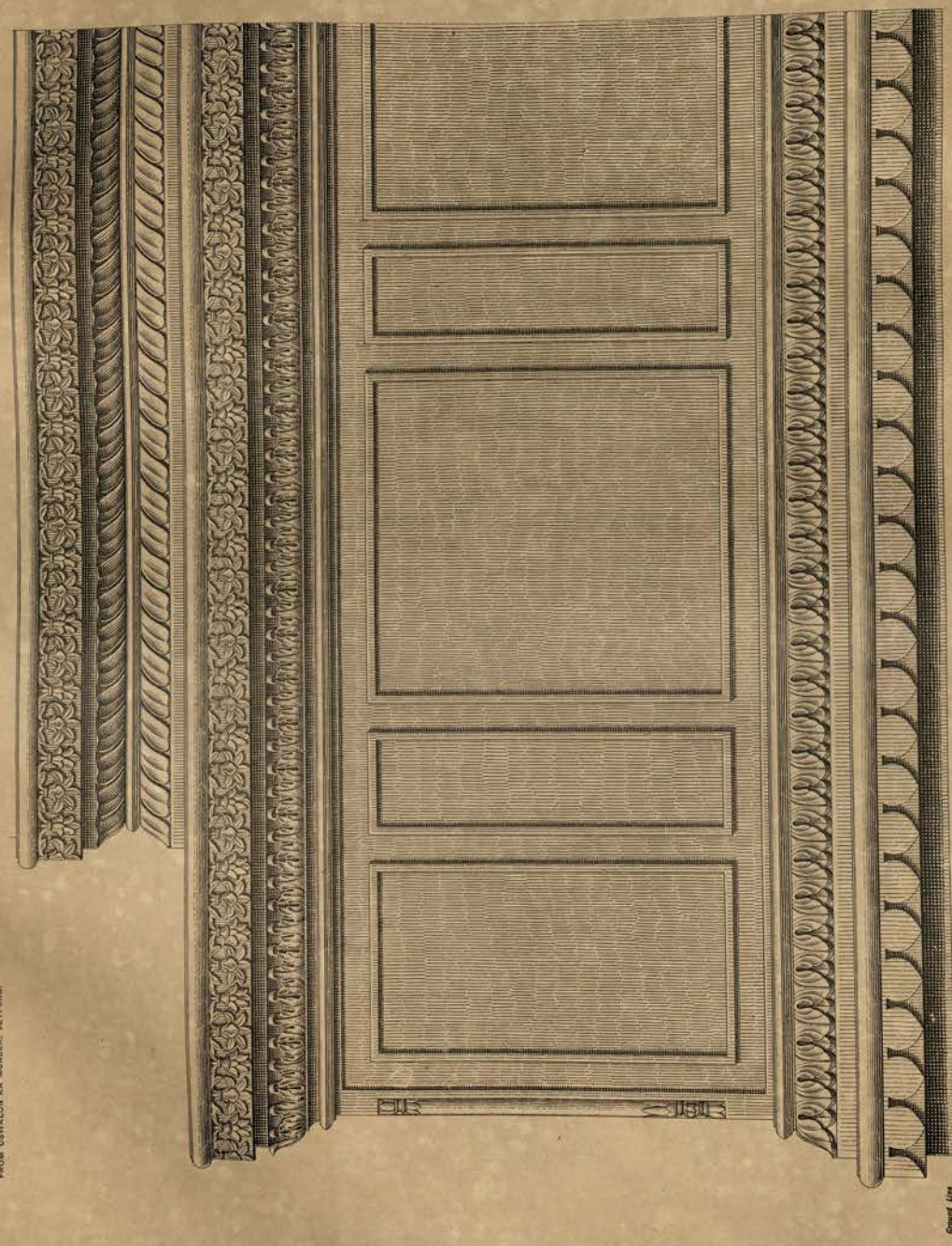
FROM CENOTAPH OF MAHARAJAH SEWAIE JEY SINGH, JEYPORE.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Bhora Mull and Bhairav Baksh, del.

COPING AND PLINTH.



FROM OSWALON KA MUNDIR, JEYPORE.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Unkar and Bhairav Baksh, del.

COPING AND PLINTH.

FROM RAJAH'S CENOTAPH, AMBAIR.

Grey Sandstone.

Scale 1 0 1 3 6 9 12 inches

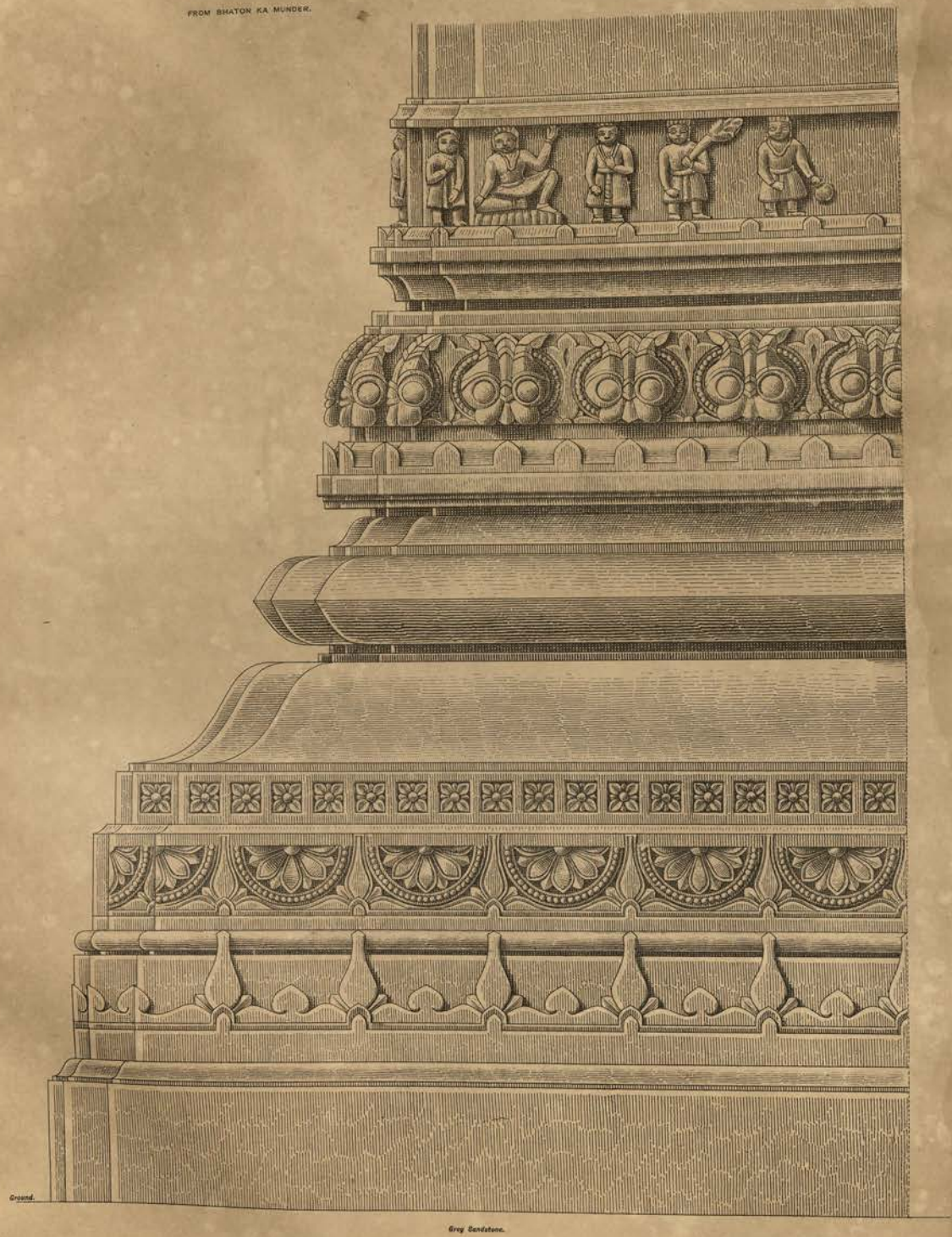
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, MANOVER STREET, PECKHAM, LONDON.

Lal Chand, del.

COPING AND PLINTH.

FROM BHATON KA MUNDER.

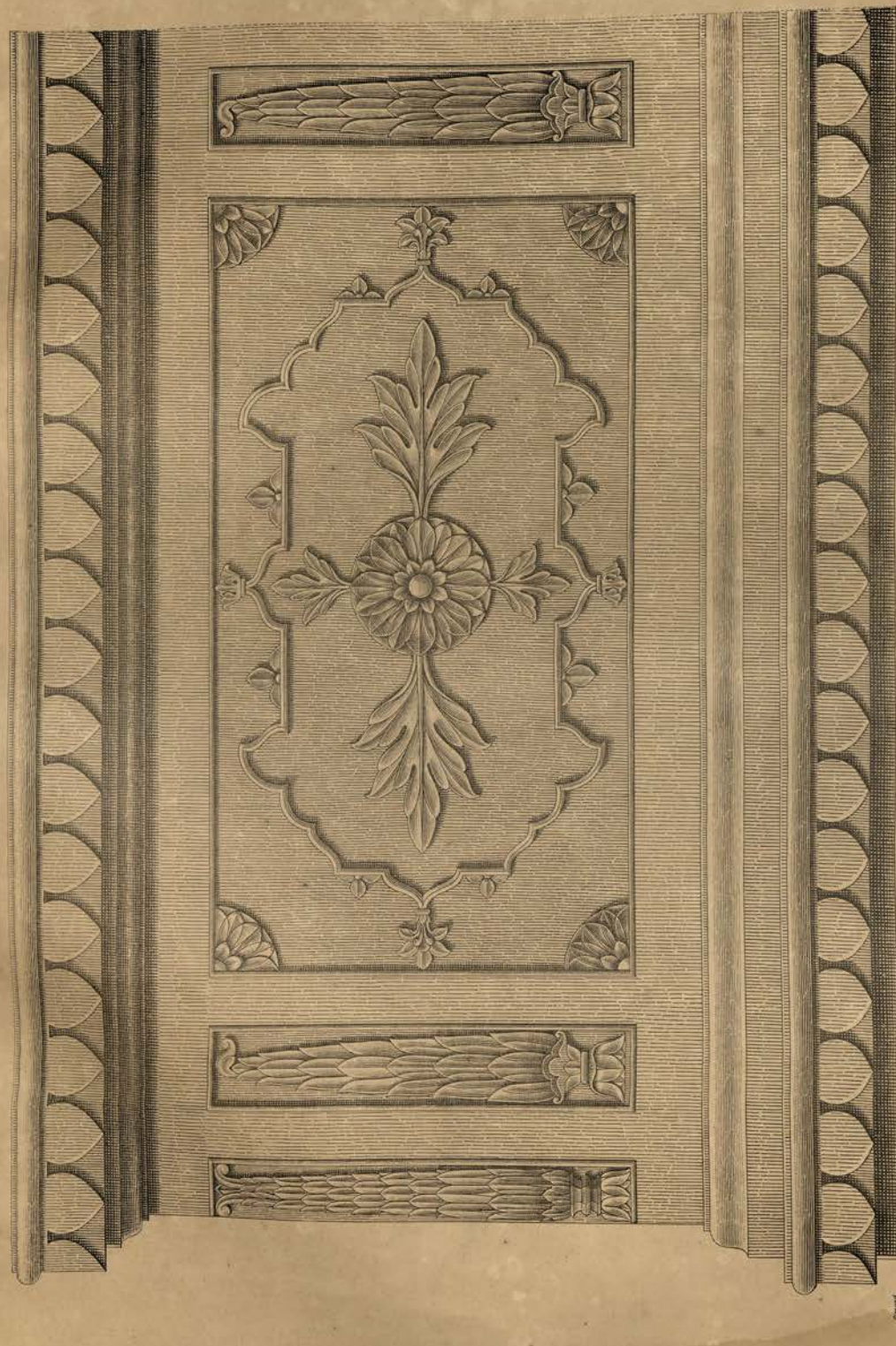


JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Lal Chand, del.

COPING AND PLINTH.



FROM MUNDER RAM KESURJI, AMBAIR.

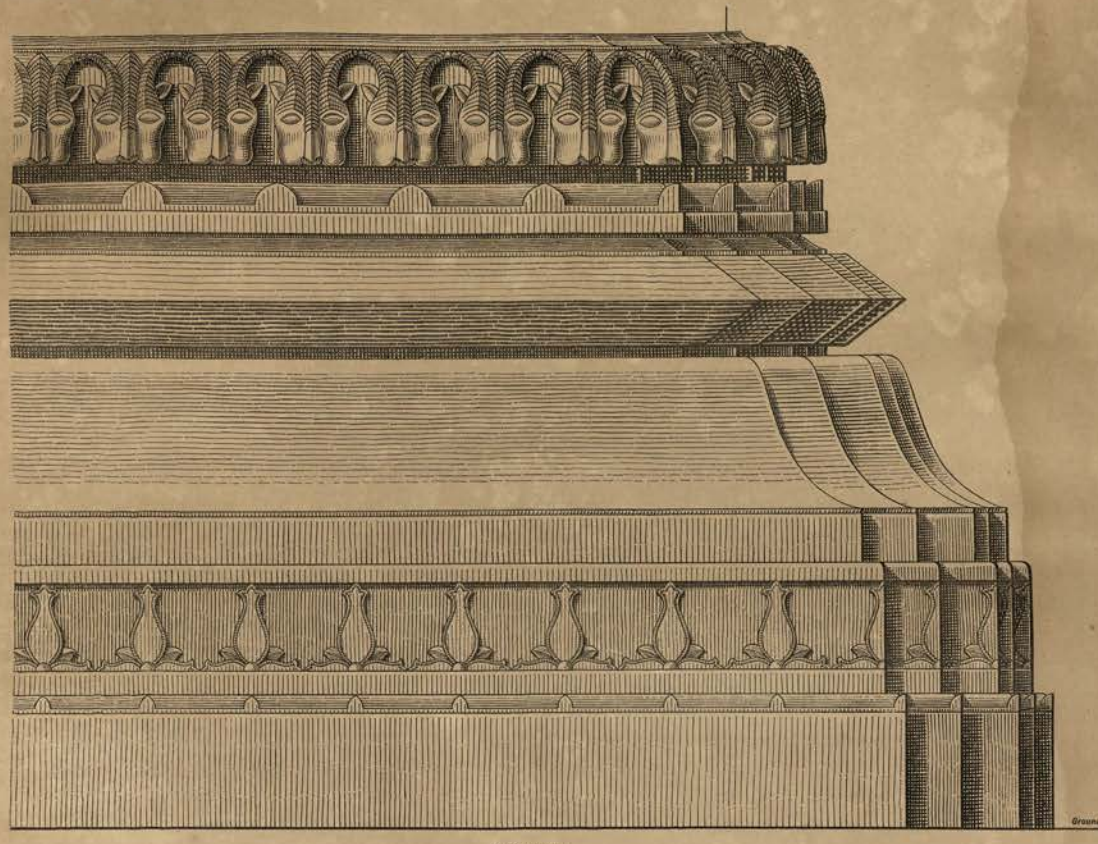
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunkerand Mungal, del.

COPING AND PLINTH.

FROM TEMPLE OF SITARAMJI, JEYPORE.



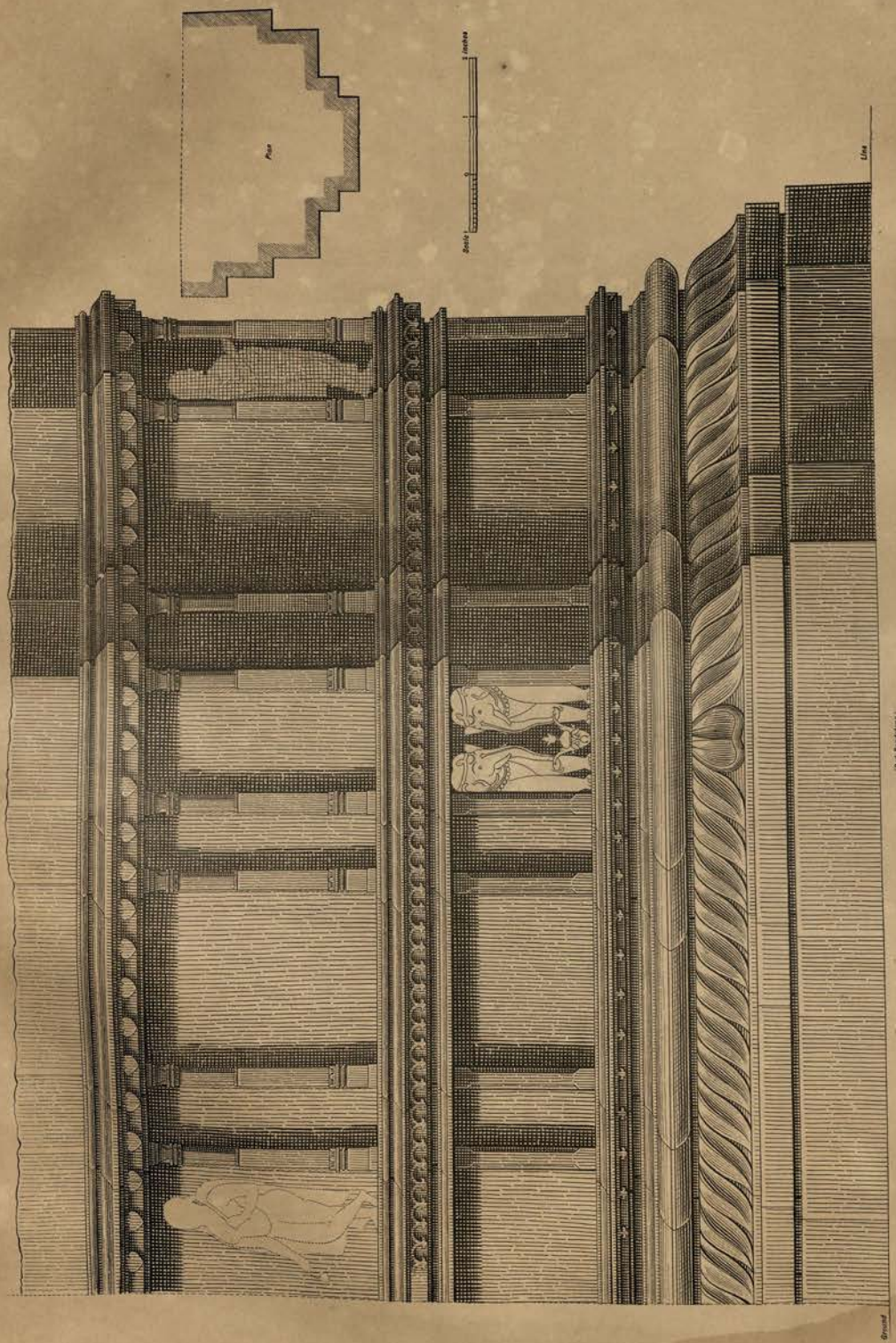
(Red Sandstone.)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAUGHTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Sohun Lall, del.

COPING AND PLINTH.



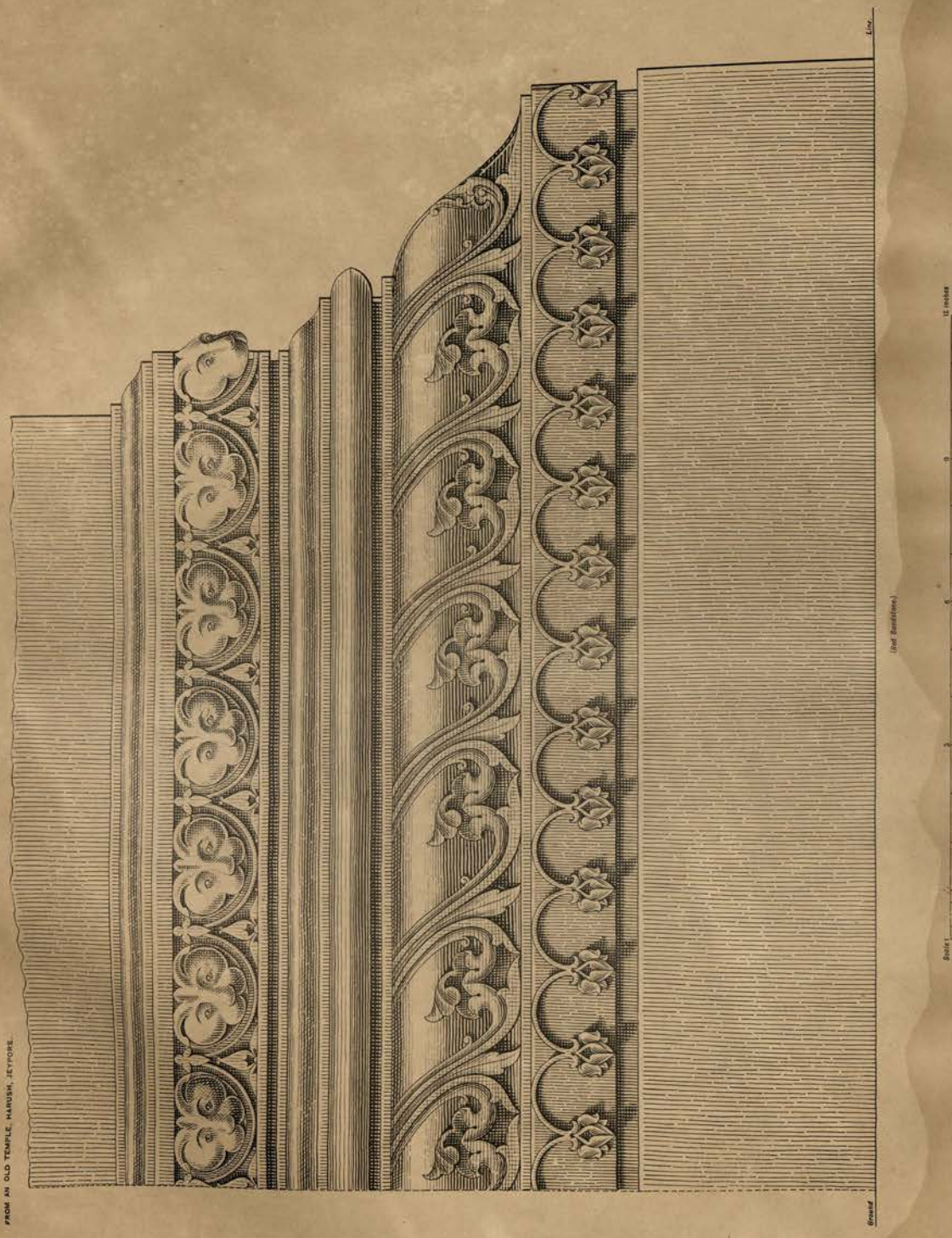
FROM OLD TEMPLE, HARSHI, JEYPORE.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIBBIN, HANOVER STREET, PECKHAM, LONDON.

Shunker and Mungal, del.

COPING AND PLINTH.

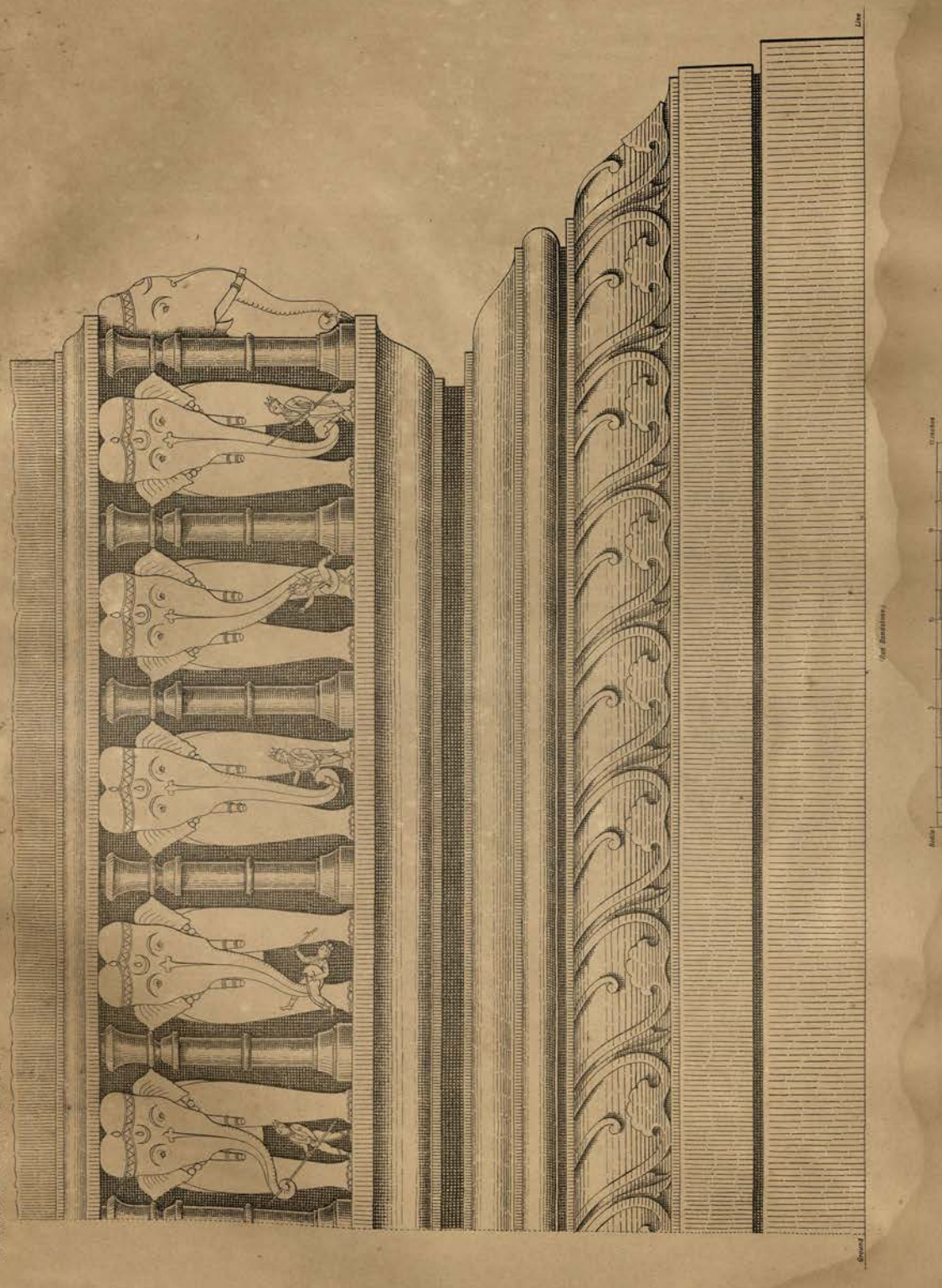


FROM AN OLD TEMPLE, HARUSH, JEYPORE.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Mungal, del.

COPING AND PLINTH.



FROM AN OLD TEMPLE AT HARSHA, JEYPORE.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Pratap, del.

COPING AND PLINTH.

FROM AN OLD TEMPLE, HARUSH, JEYPORE.

(Red Sandstone).

Scale 1 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

COLONEL S. F. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,

TWICKENHAM, LONDON.

Chotu and Pratap, del.

COPING AND PLINTH.

FROM JUDH BHAI'S QUARTERS, FATEHPUR SIKRI.

(Red Sandstone.)

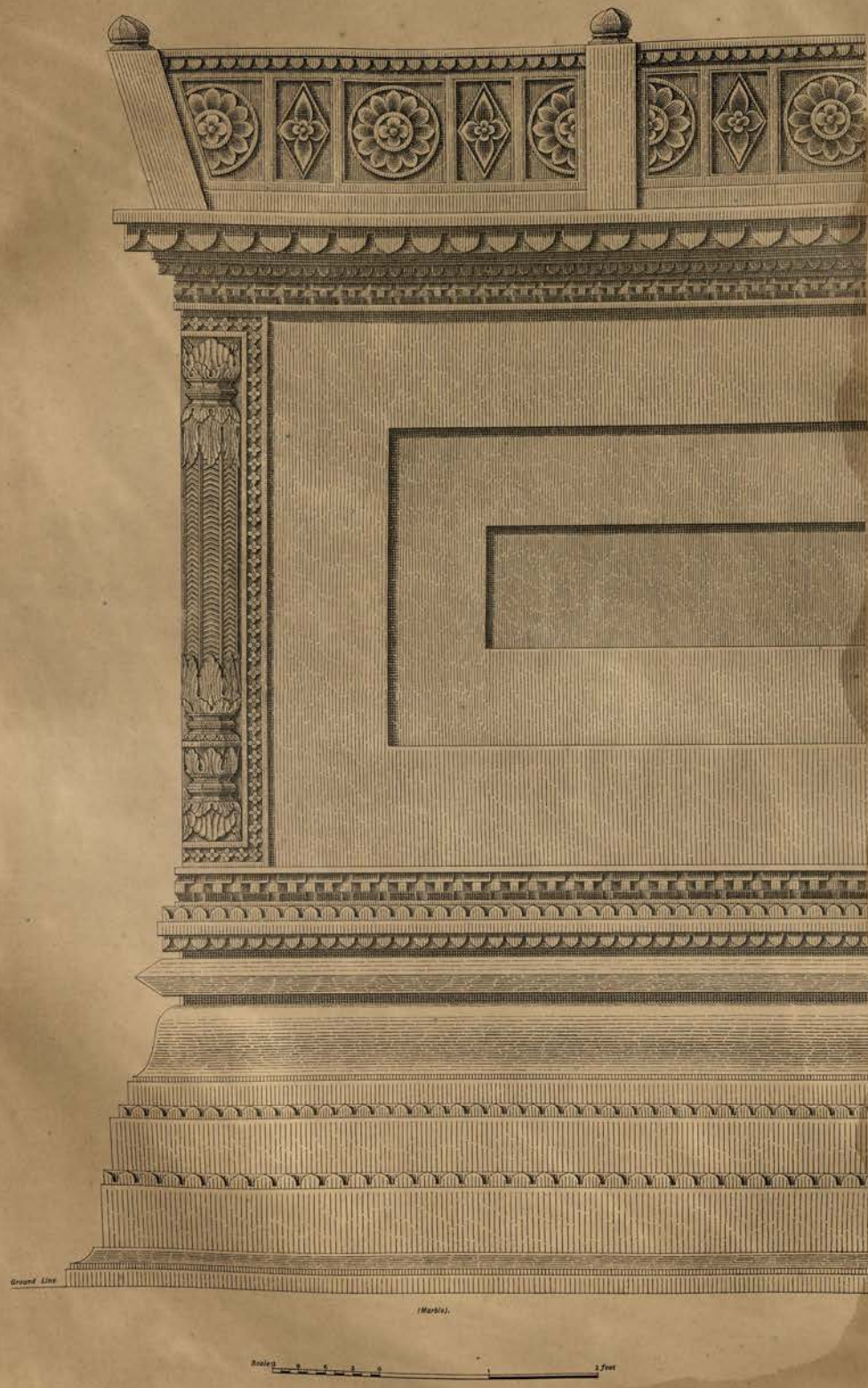
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Pratap, del.

COPING AND PLINTH.

FROM CENOTAPH OF MAHARAJ MEGH SINGH, KOTAH.



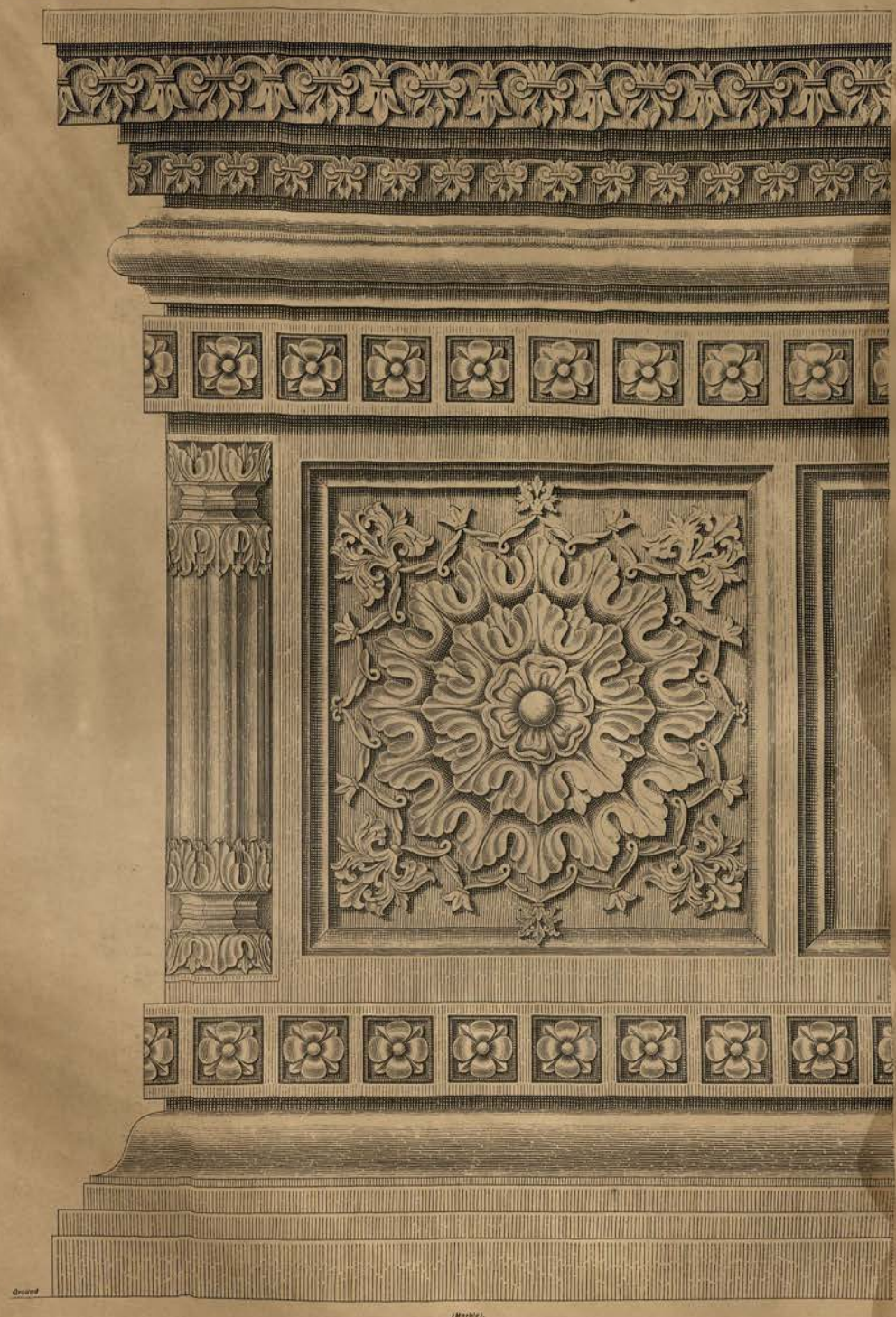
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Pratap, del.

COPING AND PLINTH.

FROM CENOTAPH OF MAHARAJ UMED SINGH, KOTAH.



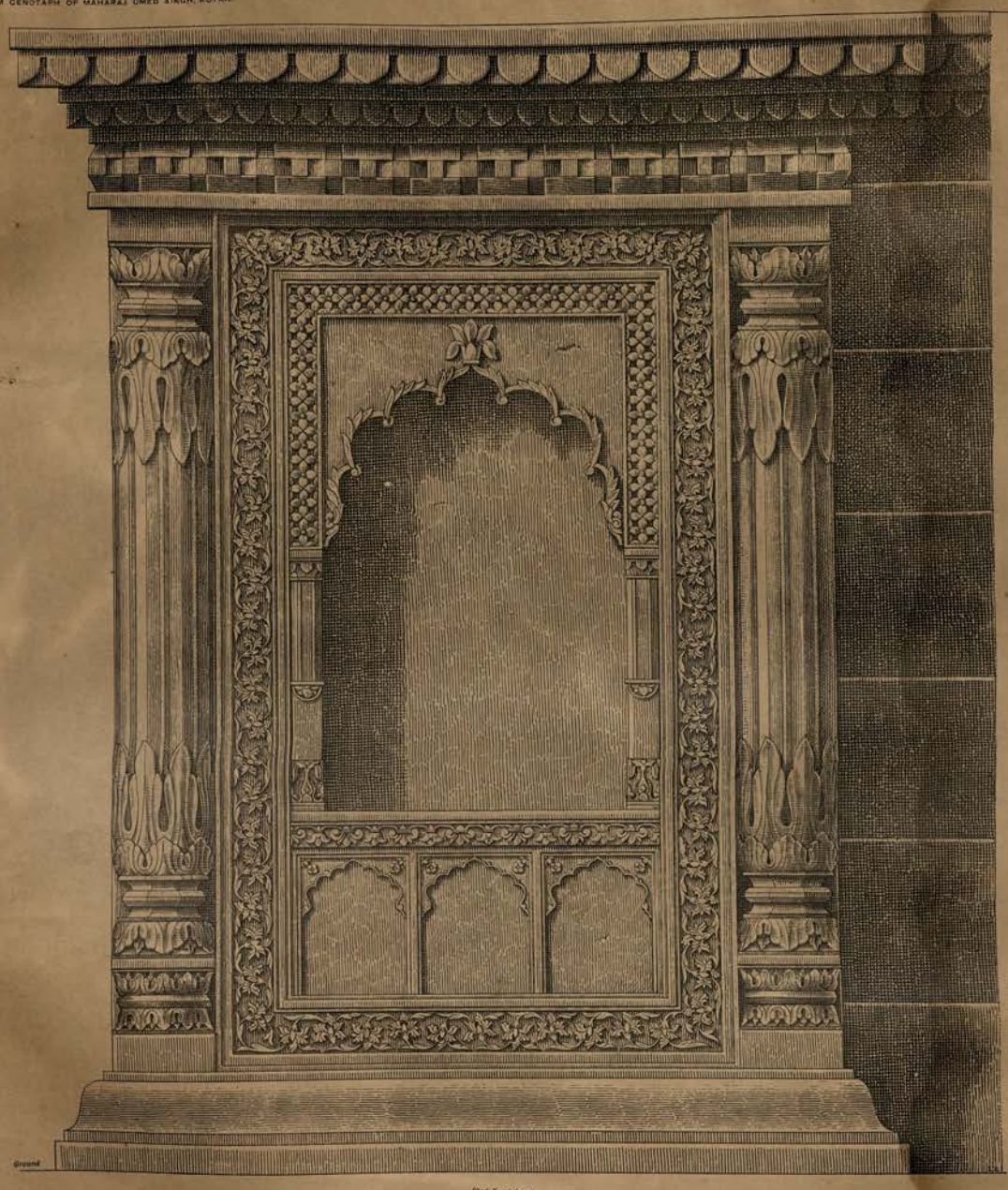
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Pratap and Mungal, del.

COPING AND PLINTH.

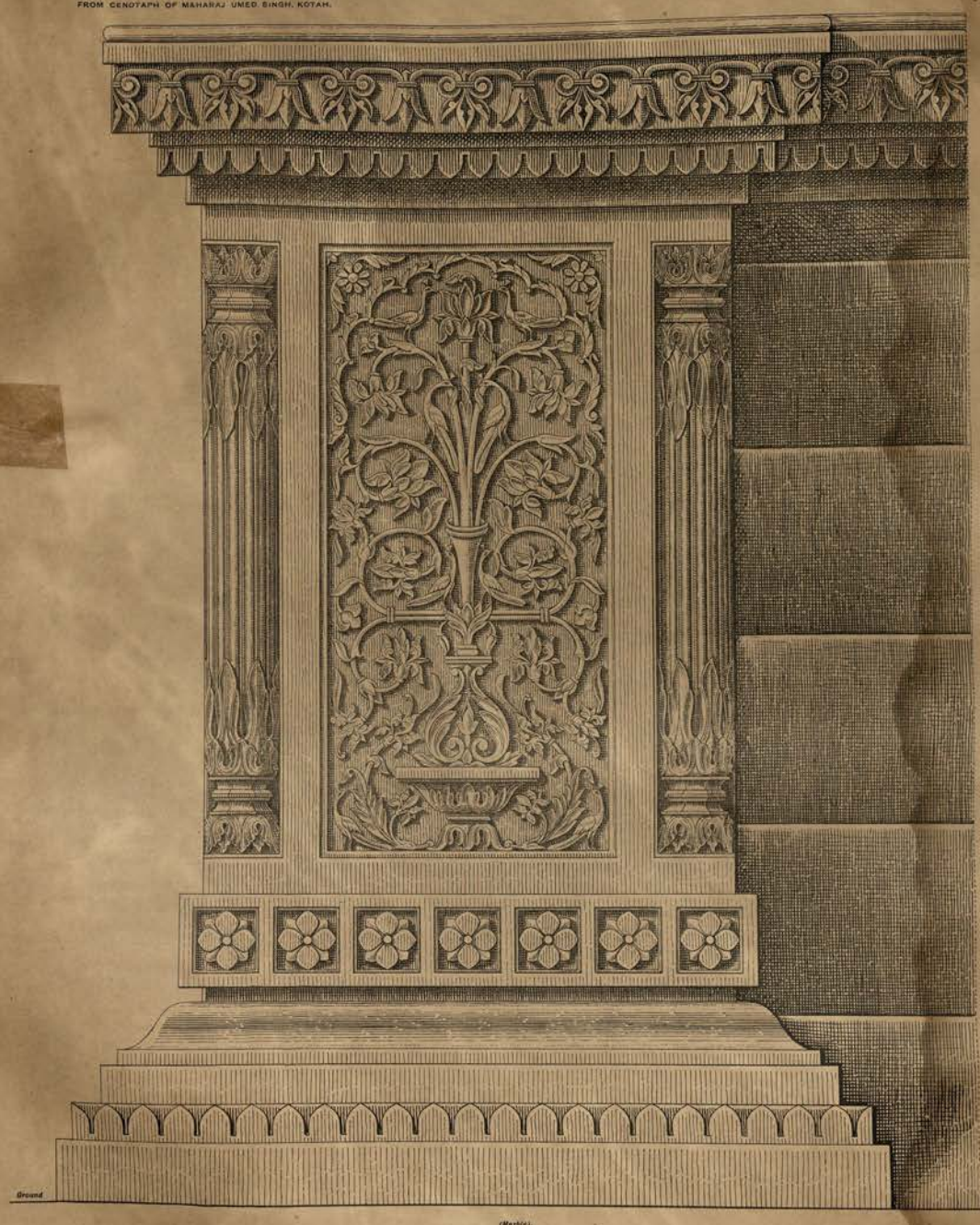
FROM CENOTAPH OF MAHARAJ UMED SINGH, KOTAH.



PREPARED FROM THE SUPERVISION OF CHIEF E. H. H. JACOB, BOMBAY STATE SERVICE, ENGINEER TO THE JEYPORE STATE.

COPING AND PLINTH.

FROM CENOTAPH OF MAHARAJ UMED SINGH, KOTAH.

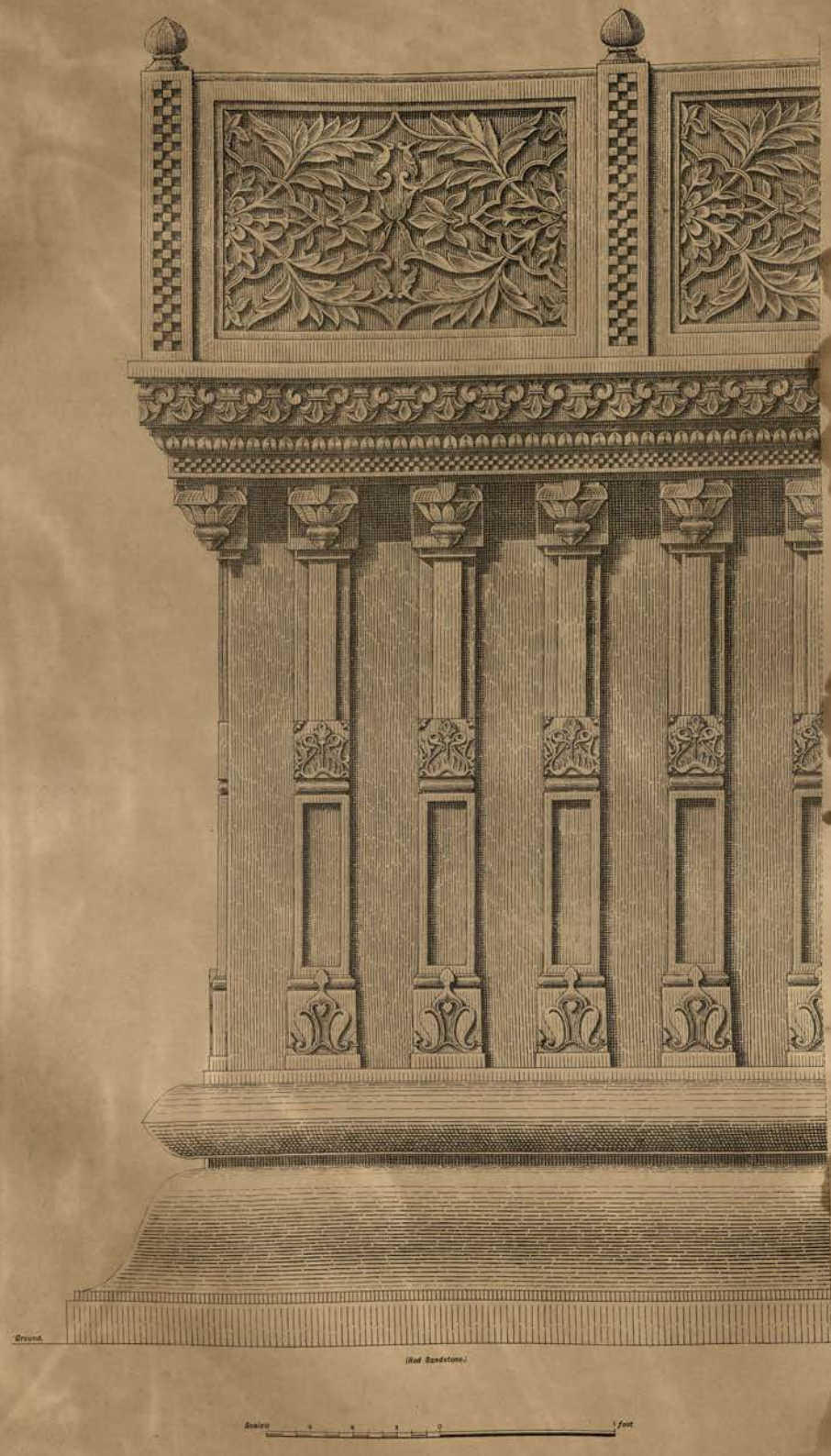


PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Pratap, del.

COPING AND PLINTH.

FROM GUPTESHWUR TEMPLE. PUSHKAR. AJMERE.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAUGHTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunkur and Pratap, del.

COPING AND PLINTH.

FROM CENOTAPH OF SUNTOJI, PUSHKUR, AJMERE.

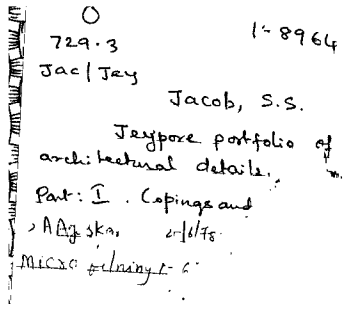
Scale: 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM RAKSH, DRAUGHTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shunker and Mungal, del.

00138964


729.3
Jac/Jay
1-8964
Jacob, S.S.
Jaypore portfolio of architectural details.
Part: I. Copings and
AAjska, 2-6/75
Micro filming 2-6

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